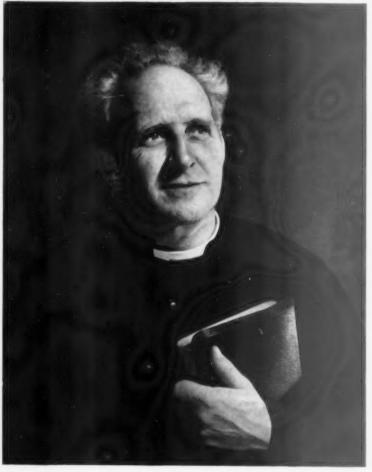
PHOTO-REVIEW

THE AUSTRALASIAN

PUBLISHED BY KODAK (AUSTRALASIA) PTY, LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY



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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

An excellent showing of good prints, on June 21, was judged by Mr. H. N. Jones, A.R.P.S. and Mr. J. Savage in the Pictorial and General Sections. Placings Savage in the Fictorial and General Sections. Flacings were as follows: Advanced: 1 and 2, L. Thompson; 3, (equal) C. H. Clarke, J. Thorpe, G. Curry, N. Youngman. Intermediate: 1, Vera Turnidge; 2, K. Kalson; 3, V. Gadd. Beginners: 1, A. Haig; 2, K. Nelson; 3, K. Whibley. The General Competition results were: 1, P. Hanke; 2, J. Dudgeon.

One of the brightest evenings the Society has enjoyed for some time was held on July 12. Two very attractive Sydney models graced our rooms at No. 12 Loftus Street, while enthusiastic members flourished cameras and tripped over tripods. The evening really

was a great success.

Members and visitors are reminded that the syllabus for the months of August and September includes some exceptionally interesting fixtures. On August 9 is scheduled the long-awaited lecture by Mr. Ederic Slater, A.R.P.S. We have obtained a preview of the slides to be shown by Mr. Slater-the colour is superb.

Undoubtedly the highlight of the month is the function to be held in the Assembly Hall, Sydney on August 23, when the Society will present "A Winter Cruise in Summer Seas" by the late Walter Burke, F.R.P.S. This will be virtually the same Lantern Lecture as that shown to the Society on August 22. 1905-just fifty years ago-but in this case supported by some examples of the late Mr. Burke's more recent studies in Kodachrome.

There will be no meeting at 12 Loftus Street on the evening of August 23. August 30 is the date scheduled for a lecture and demonstration by Mr. John Hearder, F.I.B.P., F.R.P.S., to be held at our clubrooms.

Fixtures for early September include, on the 4th, a day's outing on the Parramatta River-a launch cruise in the company of visiting clubs, and on the 6th a demonstration of toning processes by courtesy of Messrs. Kodak Ltd. Visitors are invited to attend any or all of the events mentioned. Invitations for the Assembly Hall can be obtained from the secretary of

For further particulars regarding meetings held in the Gallipoli Legion Hall, 12 Loftus Street, Sydney, please contact the Hon. Secretary, Miss W. Schmidt, telephone WA 2488.

CAMERA CLUB OF SYDNEY

The Portrait or Character Study Competition held on June 14 drew a selection of prints which made up by quality that which was lacking in quantity. The awards were: A Grade: I, J. Galbraith; 2, (Equal), B. Gibbins and J. Galbraith; HC, K. Hastings, B. Grade: 1 and 2, A. H. Winchester; 3, H. Gazzard; HC, J. Oliff. Slides entered in the Street Scenes and Architecture Competition were screened by Mr. Cliff Noble who announced the awards as: 1, C. A. Fordham; 2, S. R. Ridley; 3, J. E. Oliff. No further meetings were held in June. J.E.O.

Y.M.C.A. (SYDNEY) CAMERA CIRCLE.

A Portrait Competition was held on June 16. Mr. N. Treatt was the judge and he made the following awards: A Grade: 1, G. Eves: 2 and 3, M. Wright. B Grade: 1, G. Keep; 2 and 3, B. Sharp; HC, E. Thurston.

The Annual Meeting was held on June 30. Members of the committee for 1955/56 are : G. S. Gow, I. Hogg, H. Grenenger, E. Holden, D. Hogarth, R. Hampton, R. Kelly, J. E. Fawdry, N. Thornton, B. Gibbins, Molly Redman, R. Webb and E. Jordan.

Coming club events are: Aug. 11, Competition-Yarramundi (Publicity photograph) and Agfa Trophy (best group taken at the Camerally). Aug. 21, Field Day-Treasure Hunt, with A. W. Thurston. Aug. 25. Lecture-Dog Photography by Henri Mallard, Sept. 8, Open Competition. D.N.D.

CARINGBAH PHOTOGRAPHIC SOCIETY

The third Annual Meeting took place at the Catholic Hall, Caringbah with a large attendance of members. Hall, Caringbah with a large attendance of members. The officers elected for the ensuing year were: President: R. N. Dallimore: Vice-Presidents, H. Quigg and C. Watkins, A.R.P.S.; Assist. Sec. Publicity Officer, C. Carmichael; Outing Officer, W. Glading; Committee, D. Short, R. Pidgeon and J. Hargreaves; Exhibition and Programme Committee, R. Mills, D. Vernon, W. Glading, W. Nichols and C. Watkins; Librarian, Mrs. K. Wade; Print Officer, W. Glading, The chair was taken by the Vice-President, Mr. H. Quigg owing to the illness of the President-elect, Mr. R. N. Dallimore, Membership has risen from 38 members law more. Membership has risen from 38 members last year to 61, the majority of members taking a keen interest in the competitions, etc.

A Colour Competition was held on June 6, and despite the inclement weather, there was a good attendance of members and visitors. The set subject was Action Shot, which was judged by Mr. M. Hind, while Mr. C. Watkins judged the open contest. Placings were: Set Subject—Action Shot; 1 and 2, R. B. Mills; 3, R. N. Dallimore. Open: 1 and 2, R. B. Mills; 3, H. Pemble. A print competition was held on June 20, the set subject being Marine and Seascape. Placings were: A Grade: 1, H. Quigg: 2, C. Carmichael; 3, W. Glading, B Grade: 1, Miss P. Brownsmith; 2 and 3, K. Miles. Mr. Frank Newman acted as judge and also gave a talk on generalities in photography. We thank Mr. Newman for travelling from Epping to Caringbah to judge the competition and giving us one of the most interesting talks, which combined so much knowledge presented with his natural humour.

We also thank Mr. L. G. Clark for a most interesting lecture and demonstration on Copying, using printing-box, enlarger and camera of his own making. Our members were very interested in the actual lecture and demonstration, but still further in the construction of Mr. Clark's machines; and there will be a few of these hints put into practice in the near future. Further information regarding this society can be obtained from our Publicity Officer, C. Carmichael, telephone LB 6549 or MX 3875.



Club members and friends from Caringbah and Sutherland District held a combined outing at Kiama and Jamberso Valley on May 24.

ST. GEORGE PHOTOGRAPHIC SOCIETY

The portrait competition held on June 21 resulted in wins for only two members, with W. Davies taking all places in A Grade and A. Thurstan all places in B Grade.

The first meeting in the new syllabus took place on July 5, when W. Davies gave a criticism of prints and colour slides, indicating where improvements could be made in future shots. He emphasised the fact that facilities were always available to the newer club members for practical assistance in improving their technique in both colour and black-and-white.

The syllabus for 1955-1956, now available, provides varied attractions for all photographic tastes, and the steady influx of new members proves the popularity of club policy. Meetings are held on the first and third Tuesdays of each month and visitors are assured of a welcome.

NORTHERN SUBURBS (SYDNEY) CAMERA CLUB

A very delightful evening was had by members and friends attending the showing of colour slides presented by Mr. Ederic Slater, A.R.P.S., on June 1. The series portrayed his recent expedition to the Wahgi Valley area, in the New Guinea highlands. Mr. Slater imparted valued information upon a hitherto unknown area and one abounding in pictorial subjects, which were ably captured by the author of the slides.

There was a record display for the Print of the Year Competition on June 15. It was pleasing to note the standard of our work has vastly improved during the past twelve months. Our judge on this important occasion was Mr. A. R. Eade, whose awards were: 1, Muriel Jackson, Study in Low Key; 2, W. Kelly, Walkabout; 3, E. Springett, Fantasy in Prisms. The results of the point score for the year were: A Grade: 1, Muriel Jackson; 2, F. Cowper; 3, L. James. B Grade: 1, J. K. Jackson: 2, W. Kelly; 3, F. G. Charles. C Grade: 1, C. Potter; 2, A. McGillivray; 3, D. Storey.

Our fourth Annual General Meeting on June 29 was the final meeting of a very successful and active year. We have learned much and are hopeful of advancing still further in the fields of photography during the ensuing period, for which the following office-bearers have been elected: President: L. James; Vice-Presidents: F. Cowper and A. K. Dietrich; Secretary, D. Glanville; Assistant Sec.-Treas., J. Hickey; Publicity Officer, E. Springett; Committee, Muriel Jackson, Rosemary Johnson, L. Slack, J. Layman, W. Kelly, D. Storey, and C. Potter.

Prospective members are requested to telephone IJ4725 for particulars. E.S.

MANLY CAMERA CLUB

On May 12, our guest speaker was Mr. J. G. Clark, a versatile home builder of photographic equipment. His lecture and demonstration of home-made equipment was a splendid example to club members who intend building their own photographic equipment. The wealth of gadgets displayed by Mr. Clark included a multi-purpose enlarger, suitable for all sizes from 35mm, to 4° x 5°, fitted with condenser and diffuse illumination, also plate holders for use when copying. Other items of interest included battery-illuminated viewers for both single frame and stereo transparencies, and optical and sports viewfinders for rameras. Photographic lighting equipment made by Mr. Clark was of original design, being effective, simple and well constructed. The fitting of quick-action spring-loaded clamps to plate cameras to enable Graflex plate and film holders to be used was a good example of his work.

The contests held on May 26 were an Open Competition and a Special Set Competition, 'Scientific or Industrial Study'. For the winners of each set competition a prize has been donated by one of the senior club members. Mr. J. L. Phillips was the visiting judge on this occasion.

On June 9 we held our second Colour Competition and many fine transparencies were shown. Members passed criticism on slides shown and, at a later date, the club's judging panel of four senior members selected ite three best slides.

AL.

LEICHHARDT CAMERA CLUB

Since last report the club has had a very full programme. On June 16, Mr. K. Aston delivered a lecture on 'Processing of Colour Film'. Mr. Aston also kindly consented to judge our Colour Competition. He awarded first place to D. Henzie and second to M. Manners. On June 23 we were privileged to hear another guest speaker, in the person of Mr. J. Hoey, who spoke on 'Still Life', a subject in which he is well versed. Mr. Hoey's talk was greatly appreciated, because, until now, there has been a good deal of confusion on that subject in this club. On June 30, Mr. A. H. Little spoke on 'Print Treatment, especially Spotting and Mounting'. After hearing Mr. Little's lecture and watching his demonstrations, almost every member realised he has been neglecting some part of this important phase of photography.

LAKEMBA CAMERA CLUB

At our meeting on June 14 Mr. Keith Beale, with the co-operation of Mr. Bert Heyman, gave an interesting lecture on 'Composition', illustrated with slides supplied by the Kodak Lecture Service. Mr. Heyman judged the numerous entries in the print competitions. The results were: Road and Track: 1, R. Wotton; 2, R. Sanson; 3, B. Sykes; HC, H. Ainsworth. Open: 1, B. Sykes; 2 and 3, R. Sanson; HC, B. Sykes. During the evening Mr. H. Ainsworth was commended for his work on the club's new monthly newssheet, Exposure Guide, which we hope he will produce as a regular feature for the club's mailing list. R.H.

MARRICKVILLE PHOTOGRAPHIC SOCIETY

At the meeting on June 8, Mr. John Clucas, of Kodak Ltd., judged the prints in the Landscape competition and the results were: A Grade: 1, 2 and 3, A. Little. B Grade: 1, S. Hart; 2, K. Cains; 3, S. Clark. G Grade: 1 and 2, E. Bell; 3, E. Robson. The Washington H. Soul Pattinson Trophy for Landscape in B Grade went to S. Hart. Later in the evening Mr. Clucas gave a very interesting and instructive illustrated talk on 'Composition'.

On June 24 the Society held a Models' Night and members of the Leichhardt Camera Club attended.

The Print of the Year Competition will be held at the club rooms on August 10. The society meets on the second Wednesday and fourth Friday of each month in the Engineers' Room at Marrickville Town Hall. Visitors are always welcome. Inquiries should be addressed to H. A. Little, Hon. Sec., 15 Holmsdale Street, Marrickville. Telephone LM1267. E.N.R.

SHUTTERBUGS CAMERA CLUB

For some time Mr. Snow, President of the Tweed Camera Club, has been giving free tuition in photography to juniors and beginners. Members of the class recently decided to form a Junior Camera Club and adopted the name Shutterbugs. The Shutterbugs will now meet in the Tweed C.C. rooms, but on alternate nights. They will also have regular monthly outings for practical camera work. Membership will be restricted to those who have passed their tenth birthday but have not yet reached their sixteenth birthday anniversary. The following officers were elected: President, A. Logan; Vice-President, R. Harry; Secretary, A. Bayliss; Treasurer, G. Mackaway; Publicity Officer, C. Orchard.

The juniors will fill all offices and will conduct their own meetings under the guidance of Mr. Snow, who will also act as instructor to the club.

The Shutterbugs invite correspondence from other junior clubs or from juniors in other clubs. A.B.

NORTHERN DISTRICTS PHOTOGRAPHIC CLUB

Despite adverse weather conditions club attendances continue to improve, and enthusiasm waxes strong as the complexities of our hobby are unravelled.

The long awaited print judging scheme began in May and congratulations are offered to J. N. Williams on taking first place in the April set subject Portraiture. Another member, I. Lowe contributed a valuable item on May 2, with his lecture on Filters, while on May 18, R. G. Jackson discussed some of the Principles of Colour Transparencies, illustrating various points with slides from his own collection. A Family Night, on June 6, enabled J. H. Donovan to conduct his audience on a round tour of Europe and the British Isles, demonstrating just what simplified camera procedure can accomplish.

Several interesting items are planned for the near future, and we hope to see still more members and friends enjoy with us the fascinating ramifications of this absorbing hobby.

R.G.J.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Newcastle scored an easy win in an inter-club contest between Newcastle and Belmont photographic societies at Newcastle club rooms on June 13. Subject for the competition was *Men at Work*. Frank Tully, a Newcastle professional photographer, and W. McClung judged and criticised the entries. Newcastle competitors filled the first four places.

The competition resulted: I, C. Collin; 2, N. Ozolins; 3, K. Flisikowski; 4, W. Murphy; 5, T. Noonan (Belmont).

Other competitions during the month resulted: June 27, Open—A Grade: 1, C. Collin; 2, E. Kimble; 3, M. McNaughton. B Grade: 1, R. Paxton; 2, R. Johnstone; 3, W. Frazer.

Cloud Study—A Grade: 1, N. Ozolins; 2, E. Kimble; 3, K. Flisikowski. B Grade: 1, B. Youll. Colour Section—June 20 Open: 1, R. Filson; 2, N. Field; 3, A. Dumbrell. July 4 Open: 1, K. Spruce; 2, H. Field; 3, A. Dumbrell. Pattern, Texture or Design: 1, N. Ozolins; 2, C. Collin; 3, A. Dumbrell. Point score progress: A Grade: E. Kimble 39, N. Ozolins 39, E. Norris 18, C. Collin 18, M. McNaughton 16, K. Flisikowski 16, N. Tacon 12. B Grade: B. Youll 30, W. Frazer 27, W. Moxham 13, R. Paxton 11, Stella Tacon 11. A. Latham 11. Colour: A. Dumbrell 46, N. Ozolins 43, J. Novak 35, J. Cowan 31, C. Collin 19, J. Vincent 17, R. Winn 16, G. S. Smith 12, J. Harris 11, K. Spruce 11.

W.H.MCC.

BELMONT CAMERA CLUB

Activities have increased to such an extent that the club now meets every week. This has been brought about by the introduction of nights when members may practise practical photography. Recently we held two Table Top Nights, and following these came a Model Night, with Miss I. Lumsden supplying the necessary glamour, and another by the courtesy of Mr. L. Lampkin. Lighting equipment was provided by members L. Hackett and C. McMillan. These nights will form the basis for competitions which are to be held later in the year. Arrangements are in hand for a camera night with the Belmont Revue Company.

Members J. Long and A. Hunter have celebrated their promotion to A Grade by each winning the first A Grade contest in which they entered. Results of the contests were: Set Subject: 1, A. Hunter; 2, W. Boxall; 3, G. Derkenne. Open: 1, J. Long; 2, A. Hunter; 3, T. Noonan. Our thanks are due to the visiting member of the Newcastle P.S., Mr. R. Manuel, who judged on this occasion. Also recent visitors from the N.P.S. were Mr. and Mrs. M. McNaughton.

Members have been very busy of late preparing for the annual Inter-club Contest with the Newcastle society. Results of the set contest Men at Work, for the Kodak Trophy, were: 1, T. Noonan; 2, A. Hunter; 3, J. Long.

This club extends an invitation to any other club who may have a portfolio of *Men at Work* pictures to exchange prints with us. Every care will be taken of the exhibits, which will be returned safely in due course. Please write to The Secretary, G. Derkenne, 9 Tudor Street, Belmont 2N, Newcastle, N.S.W.

Results of the Gympie Show disclose a fine performance by our member T. Noonan, who gained two Firsts, one Second and Show Champion awards.

Visitors to Newcastle will always be welcomed at our meetings which are held each Wednesday night in the Library Building, Main Road, Belmont. Lakeside residents may obtain a copy of the syllabus and full particulars of club activities from the Secretary at the above address.

AUSTRALASIAN PHOTO-REVIEW

Editor

KEAST BURKE, A.R.P.S., A.P.S.A.

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Contents of this Issue

Articles			Advertisements	
The Photographic Societies	468,	518	Kodak Film	ii
Movement, Real or Implied		472	8mm. B. & W. Home Movies,	
12 Ways to Display Portraits		478	Kodak Processing and Formulae	
Capture the Colours of Spring			Book	465
Art Terms used in Photography			Hasselblad 1000 F Camera 466	, 467
Telling the New Picture-maker			B. J. Almanac, 1955,	
The Kodak Tone-line Process		510	Kodak Chemical Mixing Plunger	523
Notes from the Magazines		512	Kodachrome Kodaslide	
Contest Entries Review			Transparencies 524	, 525
A.PR. Editorial Notes		517	Sale of Used Apparatus	
The 'Last Page'		521	Kodak Information Book	527
Illustrations			Kodak Junior II Camera	528
An Album of Character Studies		485	Ensign Selfix 16-20 Camera	ii
An Album of Self-Portraits			Functional Photography	i

For Technical Data for Portfolio Prints see page 517

An Invitation

The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."

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Movement, Real or Implied

On those club occasions when prints are being subjected to criticism, the commentaries are often heard to include references in a eulogistical sense to prints which possess a pictorial quality called movement. To the beginner this is intriguing-how can there possibly be movement in a 'still' picture? Well-in advanced pictorial circles, movement may be attributed to practically any picture; even an entirely static arrangement of elements, as seen in the illustration Sunday Morning, is sometimes referred to as having "movement of a calm and placid nature". This, however, seems to the writer to be stretching the term too far. I would prefer to confine the word to those prints in which there is a decided impression of forces at hand which tend to bring about a state of motion or change of direction in the principal substance therein represented.

The question is, how are we to portray in the fraction of a second that it takes to make a

By VYVYAN CURNOW

photograph potential movement in an object that has been frozen into solidity by the rapid action of the shutter? In other words, how can we express, in photographic form on the flat surface of a print, a notion of that desirable quality of movement which in reality belongs to the realm of third dimension on the motion picture?

Fortunately there are several ways of achieving this objective. To demonstrate—surely no one would care to challenge the dramatic moving representation of mighty elements at work in *The Rescue* opposite. Instinctively we feel the struggle of opposing forces, and we cannot help but anxiously wonder which side will win—the lifeboat or the sea.

E. LIIPA: Sunday Morning



Illustrating "Movement, Real or Implied"

H. C. DEVINE Autumn



F. R. LAMB The Rescue

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Illustrating "Movement, Real or Implied"

H. C. DEVINE Autumn



F. R. LAMB The Rescue



A. WRIGHT-SMITH: White Wings

"Movement, Real or Implied"

M. SHEPPARD Straight Eight



E. R. CORNISH

Steam Traction



This subject represents the direct approach, but there is a simplified application of the same idea. Autumn, on page 473, shows the result of planned action rather than the actual turmoil of applied forces. There the children have been stopped by the camera in the middle of a game; from their attitudes alone we are able to say quite definitely that they were running when the exposure was made, and we have every reason to believe that this action continued for some time after the picture was taken. The lines of trees, and the laneway in between, help this illusion of motion. The picture indicates movement in a way that is quite unmistakable.

Potential movement is indicated when a photograph is taken to show the subject poised at the peak of action. In the illustration White Wings (opposite page), the cleanly-outlined and sharply-defined gull shows no appreciable sign of movement in any of its detail; yet the picture conveys a strong idea of action interrupted. Movement is indicated

by the direction of flight, as well as by prior knowledge.

The same notion is expressed in Straight Eight, but in this print the direction of movement is shown not so much by the craft and its crew as by the ripples following in the wake of the skiff.

In the examples thus far mentioned, some factor of action in the principal subject itself has provided the illusion of movement. But it is also possible to photograph a scene in such a way that the accessory interest therein provides an implication of action present or motion that is imminent. The upward surge of smoke and steam from the funnel of the locomotive in Steam Traction, on this page, is in itself an indication of movement about to take place. There is no direct evidence visible in the locomotive to indicate a state of motion; the idea of movement is merely implied. We know from experience, having watched on innumerable occasions the departure of a train, that the emission of steam under pressure and the

accompanying roar of the exhaust is a certain prelude to the start of a journey.

In this case, the impression of action is gained subconsciously through an association of ideas; but the feeling of motion is no less real than in the previous examples where action was shown in a more direct manner.

In landscape studies, a favourable expression of mood is possible when the subject shows the effects brought about by the force of the wind. A practical device, and one which has often paid dividends for the photographer, is to include in an arrangement, either as the main theme or as accessory interest to a human figure, a tree or group of trees that have been distorted by the prevailing wind into a permanent lean away from the vertical. Trees of this nature are rarely seen in bushland; but along the coast line it is easy to find examples of growth that has been given a pronounced bias by the wind from the sea. On the tablelands, trees frequently lean towards the north, because they have been constantly thrust in that direction by the violence of the prevailing southerly winds.

Again, with the aid of a fast shutter, under certain conditions of lighting, it is possible to simulate a feeling of movement in trees that are normally erect in habit under all circumstances of prevailing weather. Such a case is shown in Lombardy Poplar, on this page, where the author's camera stopped the action of the swaying tree in a position that tied in with the upward sweep of the storm clouds and thus brought about a feeling of decided movement of elements towards the top left-hand corner of the print.

In a picture where an inanimate object, such as a building or a monument, forms the chief interest it is extremely difficult to portray any idea of movement in the subject itself; and indeed any suggestion of motion that could be introduced to such a subject would be an offence to the pride we take in the stability of man-made edifices.

On the other hand, the success of Winter's Blow as a pictorial arrangement based on the idea of movement is due entirely to the sculptor, who created his statue of a boy in a huddled and forward thrust pose, thus awakening in the beholder a strong feeling



ENID BIRD Lombardy Poplar



of movement, and at the same time the mood of chilly winter weather. The photographer wisely chose a viewpoint where the upward and forward sweep of the tree in the background strengthened an impression of movement from left to right of the print.

As a purely psychological conception, movement can be imagined in some pictures simply by the resemblance of inanimate subject matter to some living thing with which we are familiar. A subtle implication is contained in Endeavour, on this page, one that would in all probability pass unnoticed by the casual viewer. In the absence of any title to point the way, the experienced pictorialist, who is accustomed to discern a purpose behind every picture, would immediately discover in this print the insinuation of a maintained struggle for existence. On the other hand, the appropriately applied title introduces the motive of the picture and it needs little imagination, even for the novice, to grasp the implication that the tendrils of the creeper, like tiny hands with fingers outspread, are clutching at the wall for support as they struggle to make their way upward towards the light. With this realisation comes the feeling that the subject as a whole is disposed towards motion, with the movement taking place diagonally across the print from lower left-hand corner to top

These few examples show that there are many ways in which the enthusiastic photographer can introduce movement into his print. Movement is desirable because it engenders mood, and mood is the medium through which an author is able to affect the emotions of the viewer. In the art of advanced photography there are few contrivances more likely to lead to success than the inclusion of movement, either real or implied.

Ways to Display your Family Studio Portraits

Your portrait photographs are traditionally a part of your life. These portraits —warm, alive, and precious recordings of family and friends—deserve to occupy an important place in your home. Like most people, you probably put them in albums or tuck them in the bottom drawer of your desk. But they should be displayed where they can be enjoyed every day of the year.

This article will show you how your portraits can become a part of your room scheme—an important accessory with both decorative and sentimental value. Some of the make-it-yourself ideas shown in these pages may apply directly to your own use just as they appear here. Others may apply indirectly. But each of them will, no doubt, suggest something that can become a personalised addition to the decor in your home and bring your portrait photographs out of hiding for all to enjoy.

Portrait photographs are no longer relegated solely to the piano, desk, or dresser top. They are at home in almost every room in the house. They lend themselves in many ways to make-it-yourself themes, to decorative uses which you can put together easily and inexpensively. Portraits belong in the home. And they can play an important part in making your home more beautiful.

Framing and decorative mounting of portrait photographs should be considered just as paintings and prints are. All the textures, all the types of frames which are available and which can be made at home, apply to portraits in the same way they apply to art work.

Modern display methods make use of the room divider, which is fast growing in popularity. In the following pages interesting applications are made with commonplace and inexpensive materials available from your timber dealer. Such textured surfaces as expanded metal lath, plasterers lath, or metal mesh and pegboard have many virtues. They are lovely to look at, and form an additional wall for furniture arrangement. Not only do they permit circulation of air, but their open-work allows for interchanging of portraits. Picture groupings can be easily added to as portrait collections grow. Each one of the picture display plans shown here involves only the simplest kind of carpentry. You will need a little timber, nails, hammer, paint and brush to construct any one of these exciting wall surfaces.

Today's homes, which tend to be more and more free of frills and furbelows, sometimes lack real warmth and personal feeling. A home must have its own personality, and that personality is the reflection of the personality of its occupants. What better way to establish your home's moods than through the artistic display of treasured portraits of family and friends—precious possessions to be enjoyed constantly. It has always been proper to show your favourite portrait photographs in your home.

For a very easy-to-make picture gallery 3-inch picture frame moulding. That's all. Order from your timber merchant two strips of moulding cut to fit the area where you will display your pictures. Simply nail the two strips to the wall, leaving enough space between them to allow the mounted pictures to slide in easily. Rub down the moulding with paint or stain to protect the wood and bring out the grain.





An attractive portrait display panel can be easily and inexpensively constructed with pegboard and metal strips of the type used for adjustable bookshelves. Have pegboard cut to a size to allow generous margin for your portraits, Attach pegboard pieces to motal strips with glass resettes. Hang with standard picture books.

An otherwise bare and uninteresting stair wall becomes a thing of beauty when treated as a portrait gallery, Small pictures are mounted on a wide ribbon, and ribbon, too. ties together a group of portraits.



Portraits in the kitchen-almost! A panelled cuphoard is an excellent background for photographs. In this dirette, they make the breakfast hour a warm and friendly way to begin the day.

In a contemporary dising room, partrait photographs complement a three-dimensional mural in plastic and metal. Mounted portraits are fixed on the wall with 1" black masking tape for easy removal without damage to the wall.





Fabrica can play an important part in framing and mounting portraits. Here is a suggestion which you can apply in framing and mounting valued portrait photographs. Cover a piece of masonite or ply-wood with burlap, antique satine, denims, coarse-woven cottons. You will find that fabries, like photographs, have the same kind of aliveness.



A bravy metal mesh makes a sec-through separation between fiving room and dining area. Framed portrait photographs add a decoration to a surface which could otherwise appear quite stack.

Wallboard squares make an unusual mounting for portraits. Choose a small area for this treatment, keeping in mind the furniture which will be shown against that wall. To give a third dimension to the wallboard squares, trim right side and bottom with black masking tape. Mount portraits on cardboard, then apply to wallhoard squares with rubber cement.





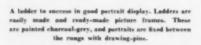
In a study, our panel of pegboard makes a picture wall. The panel is brought away from the wall with a frame of I by 2-inch timber made to fit the peghoard sheet and applied directly to the wall. The pegboard is then fixed to the frame. The use of pegboard avoids wall damage when pictures are removed.

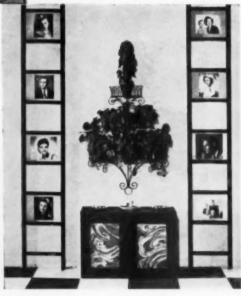
A peghand divider accommodates pictures, which can be shown in a variety of good groupings. Use standard hooks, which can be purchased in most hardware stores, for hanging photographs.





A setting in which the portrait photographs themselves provide an attractive contemporary room divider and also give human warmth. Wrought iron would be the ideal material for this arrangement.





Capture the Colours of Spring

To the photographer who has turned his camera on the flamboyant colours of autumn, springtime may seem a little dull by comparison. Springtime, though, is a subtle lady. She does not splash the bright colours over her whole garment but instead uses the brilliant hues as gems with which to set off the green of her new coat, gems which should be sought out and photographed, for their colours are gorgeous and the season short.

Few realise that in the spring flowers lie as much colour as can be found in a whole hillside of autumn foliage. The blood red of the tulips is more than a match for the scarlet of the maple leaves in autumn; the intense yellow of the daffodil would not fade beside the colour of Japanese maples—and autumn has nothing to match the regal purple of hyacinth or crocus, nor the delicate pink of the spreading cherry blossoms.

But beyond these commonly known flowers and the kinds that carpet the fields and the bushland, the quaint little harbinger of spring the early nancy, the delightful fringed violet, and the ground orchids in varied shapes and hues. Crowning all is the golden glory of the wattle, offset by purple mint bush, and the crimson of the bottle-brush.

Inconspicuous but nevertheless lovely, are the flowers of the trees themselves. Not the showy dogwood or plum blooms but the wriggly, worm-shaped poplar blossoms, the pale-green flowers of the elm, the reddish flowers of the red maple and others—that can only be seen and appreciated by looking closely for them. They are more unusual than the snowy cherry or magnolia and if photographed very close up will reveal an astounding loveliness all their own.

Springtime is colour time. A car or hus ride to some out-of-town country lane, your camera loaded with colour film, your lunch in a knapsack, and you're off for a day of adventure far from the city and its worries and tension.

But you had better include in that knapsack a tripod of some sort and preferably one which may be used close to the ground.

By MARK MOONEY, Jr.*

Include also a few pieces of cardboard, one grey and the others of subdued tints to suit your fancy. Also be sure to include a tilt top and a reflector—but more of that later.

If your day be a still one, without wind, you are lucky, for close-up work on blossoms does not permit their nodding in the breeze, even a little bit. And that, too, is the reason for the tripod. Absolute steadiness is needed to secure pictures sharp enough to project well, or, if you are shooting black-and-white, to enlarge sufficiently without loss of definition and texture.

Cameras which do not have a built-in provision for close-up work should be equipped with a supplementary lens, or, for those possessing 35mm. cameras, the use of the longer-focal-length lenses is advised. These are extended to their greatest amount and focusing done either with the rangefinder or, better yet, with one of the attachments that permit ground-glass focusing. For those using a supplementary lens, a six-foot rule should also be included in the kit, in order to make certain the focus is accurate.

Flowers are where you find them and frequently they are not in a photogenic spot. Oftentimes a full blown, perfect blossom will lie in a patch of deep shade or amidst a veritable thicket of taller vegetation that provides a cluttered up background. These are the conditions to be mastered, and preferably by letting the plant remain where it is, improving the situation with a portable background of suitably soft hue.

You can clear away the vegetation around it, but leave enough to suggest a typical background. Compose your shot carefully, view it from every angle; don't rush into it helterskelter and waste film. It is better to spend an hour and get one good picture than to shoot without care a whole roll and end with mediocre results on every frame.

^{+ 2} hr / mines

If the light is not right, a piece of white cardboard or a foil reflector from your kit can be set up so that the light is thrown where you want it. The foil reflector is easily made by glueing tin or lead foil to a piece of cardboard or covering one side of the card with aluminium paint. For convenience in carrying, this can be folded in half. Another alternative is to use a fairly large piece cut in quarters and held at the seams with gummedtape hinges. There is nothing new in the use of a reflector out doors for the movie studios make constant use of them to take full advantage of the sunlight.

There are two other methods of simplifying the background beside moving the plant as suggested above. One is to slip behind the plant one of the pieces of cardboard previously mentioned. If this is a colour which contrasts with that of the blossom, so much the better but be sure to keep the colour combinations in good taste and do not use strong hues. The background can be set up behind the plant, preferably far enough back so that no shadows will be cast upon it, unless they are desired. The second method is to use the lens as wide open as the depth of the flower

will permit and thus throw the background completely out of focus. This is especially useful when photographing tree blossoms, behind which are other trees or distracting objects.

Of course, if the flower is out in the bright sunlight the colour shot will be easy but then the black-and-white shot may be more difficult because of the inevitable contrasts. If the setting is too contrasty, try diffusing the light falling on the plant by rigging a screen made of a handkerchief, or even shading the whole with your jacket propped up on a few sticks. Shading may be necessary with white or light-coloured flowers to give better tonal balance and preserve detail in both the flower and plant.

With colour film, the flat lighting is best and little difficulty should be encountered because flowers face the sun as it traverses the heavens, but do not overlook the possibilities of back lighting. Wonderful and beautiful results can be had by placing the camera so that it catches the light coming through the petals. Change the angle of the camera on different shots so that all the views are not made from above. Make a few at ground level

AUSTRALIAN LANDSCAPE COMPETITION

Members of the Ipswich Photographic Society saw their efforts of the past year bear fruit in the form of an Exhibition of Australian Landscape Prints at the Town Hall, Ipswich, on July 9th. To the three judges, Mr. Keast Burke, Mr. W. Broadhead and Mr. R. Gregory, go our sincere thanks for their efforts in making this competition a success. Although the total number of entries, fifty in all, was not great, it is remembered that 'great oaks from acorns grow', and in subsequent years this competition may reach the height worthy of so important a subject.

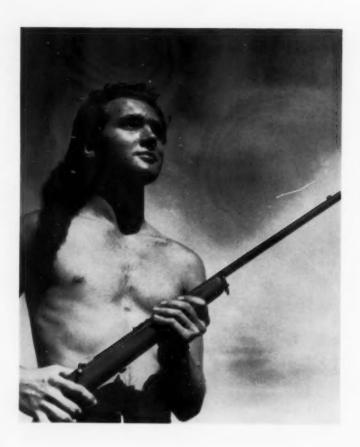
The winning entry was a fine pictorial landscape study entitled Windy Ridge, entered by Mr. N. B. Crouch, 15 Denver Crescent, Elsternwick, Melbourne. The second and third awards went to the late Mr. E. Robertson and Mr. R. Pocock, both of Adelaide. The awards of £15/15/-, £10/10/- and £5/5/- for the three first places have been forwarded to the respective winners.

The exhibition included, in addition to the Australian Landscape display, an impressive showing of over 150 prints by society members. Over 100 colour transparencies were screened in an improvised theatrette and proved a popular added attraction for the public of Ipswich and visitors from Brisbane.



A. B. Maddock: GENIAL SPIRIT

CHARACTER STUDIES



R. M. Kefford: THE HUNTER

D. McDermant: KANGAROO SHOOTER



N. Ozolins: INTRUDER





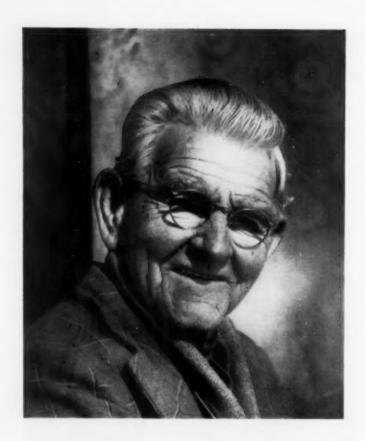
R. Ritter: FIRST DRAW



M. J. McNaughton: PATTERNED PROFILE

E. R. Rotherham: THE GARDENIAS





M. Farrawell: TWINKLE IN HIS EYE

G. Windle: THE OLD CABBY



G. R. Warr: CHIMBU OF NEW GUINEA





M. J. McNaughton: TROPICAL TRADER



G. R. Warr: YOUNG PAPUA

N. Ozolins: YVONNE





A. L. Gooch: 'SHREWD HEAD'

Art Terms used in Photography

In describing or criticising any photographic work a number of recognised terms are used to define the qualities and characteristics of the subject under review. The more important of these are given below.

Accentuation: The inclusion in a picture of some force, such as a strong high-light, which gives emphasis to a particular part so that it acquires additional prominence above the whole.

BACKGROUND: The area that lies behind and is subordinate to the predominating subject or subjects in a picture.

BALANCE: The disposition of various features in a photograph which gives harmony to the whole setting.

BREADTH: The suppression of all superfluous detail.

Chiaroscuro: The technique of aptly distributing in a picture the lights and shadows.

Composition: The constructive faculties which are essential in amalgamating the various components of a picture so as to give harmony to the completed work.

CONTRAST: The pronounced opposition of different features in a photograph, particularly that existing in light and shade and linear formation.

DETAIL: Those features in a picture which, in contrast to the main motif, may be of no particular value.

FOREGROUND: The area in any pictorial composition disposed in front of the principal figures or objects.

FORMAL: Appertaining to the shape of any object.

GENRE: A style of picture which portrays a scene or incident of ordinary life in its most natural form without pose of artifice.

Gradation: The progressive blending of different tones.

GROUP: Two or more figures or objects arranged so as to form a complete design or part of a picture. HALF-TONES: Those degrees of brightness found in a picture which lie between the two extremes in the range of light intensity.

HARMONY: The apt arrangement or combination of pictorial features whereby an agreeable effect is obtained.

IMPRESSIONISM: A style of art which aims at depicting vividly the initial impression registered upon the observer's mind on viewing an object, without any regard to conventions of lighting and composition.

KEY: A term used in relation to tone values of a photographic picture. A photograph characterised by light colours generally is said to have a high key, while one having tone values of a dark colour is described as having a low key.

Medium: Material employed in evolving any artistic work.

MOTIF: The dominant idea upon which a picture is based.

Proportion: The comparative relation between different parts in a picture.

Relief: An arrangement of tone and line which gives prominence to an object against surroundings of lighter texture.

Rhythm: Harmonious correlation of features designed to give a pleasing effect.

SILHOUETTE; The appearance of an object when all is suppressed except the outline against a contrasting background.

SUBORDINATION: The secondary value of certain parts of a photograph when compared with other parts.

SUGGESTIVENESS: That quality in a picture which by a certain indefiniteness of form stimulates the imagination so that something is seen that is not actually represented by tone or line.

Symmetry: The right proportion and distribution of various components in a picture.

Texture: The representation of surface in a picture.

Tone: The general effect produced by light and shade in a picture.

Totan: Individual style.

VALUE: The degree of effectiveness of tones in a picture.

Modern Encyclofiedia of Photography

Capture the Colour of Spring-Continued

for the sake of variety, especially of the ground-loving species.

Windy days are a bugbear and one way to stop flowers from swaying too violently is to use your coat as a shield. It can be propped up on sticks but better yet is a length of white muslin which can be arranged about three stakes so that a hollow square is formed about the specimen with the open side toward the camera. This not only stops the wind but also diffuses the light very well.

The tree flowers present a number of problems and the easiest way to photograph them is to concentrate your efforts on a spray, or a few blossoms. More than that is apt to be so confusing that the whole effect is lost, unless you want to show a whole flowery tree against a green background of grass, or the blue of the sky, etc., in which case the entire tree should be photographed. But usually, with the tree owner's permission, it is possible to clip off a small spray and carry it to a good spot for photography, instead of breaking your neck trying to focus the camera upward—not to mention the difficulties added by

the sway of the branch in the breeze. With the tiny tree flowers, it is frequently advantageous to photograph them indoors. Natural light can be used by doing the picture making near a window and using a reflector to brighten up the shadow side.

But perhaps you would rather stay at home and work on your own flower garden instead of hunting out the wild brethren of the flower tribe. The same methods are used right outside the kitchen door as in a field miles away. Being near the house you'll have an easier time of it and can dash to the darkroom or cupboard if you've forgotten something, but either way you'll have fun and get real pictures.

In a garden, however, one is likely to overdo things and shoot too many flowers at one time, that is, include too many in one picture. Remember that beauty lies mostly in the simple. One, two or three flowers nicely arranged against a background of a pleasing colour will result in a better picture than if you shoot the whole flower bed on one frame.

Be choosy with the subject matter and you'll get choice pictures.

The Photographic Society of N.S.W. (Inc.)

invites the attendance of Camera Club members

a

A JUBILEE TRIBUTE

to the late

WALTER BURKE, F.R.P.S.

There will be presented a selection from the Lantern Lecture, "A WINTER CRUISE IN SUMMER SEAS", which was originally delivered by Mr. Walter Burke under the auspices of The Photographic Society of N.S.W. at the Royal Hall, Sydney, on 22nd August, 1905—exactly fifty years ago.

The presentation will conclude with a screening of the same photographer's more recent local and overseas Kodachrome transparencies.

Time: 8.00 p.m.

Date: Tuesday, August 23rd, 1955

Place: The Assembly Hall, Margaret St., Sydney

Chairman: Hugh T. Tolhurst

Hon Sec.: Miss W. Schmidt (Tel. WA2488)



Telling the new picturemaker

(No. 32)

Fireworks take their own picture

A display of fireworks will offer many wonderful picture-taking opportunities. With Roman candles, sky rockets, sparklers and the elaborate fireworks that are part of community celebrations you can make unusual and impressive snapshots. They are impressive because no one would guess they are so easy to make unless they have tried it themselves.

In a way, the brilliant fireworks actually take their own picture; it is their light that makes the image on your film. Your part in this picture taking consists of finding a suitable location, placing your camera on a solid support, and setting it for a time or bulb exposure. You can use practically any camera, because it is hard to find one these days that is not made for the long exposures.

The length of time you leave the shutter open is not critical. The first brilliant burst of fireworks after you open it will make a picture. If you wish to try leaving it open through several, your picture may show the night sky virtually filled with the tracery of fire—but do not, on the other hand, overdo this idea.

With reasonable care in the observance of these instructions, pictures of fireworks are almost a certainty, and yet picture taking under these circumstances is like hunting for treasure trove, for you can never be certain what you have secured until the prints come back from the Kodak Photo-finishing Service.



(No. 33)

Ortho for a pose like this. Pan for action shots.

Ortho and Pan

Two kinds of film are available to the amateur photographer. Technically, they are named orthochromatic and panchromatic ... simplified to ortho and pan in popular usage. Orthochromatic is the ordinary snapshot film. A good example of this type is Kodak Verichrome. It is fine for sunlight and photoflash shooting, and is especially good for use in box-type cameras, because it has a wide exposure latitude which allows photo-finishers to compensate in some measure for inaccuracies in exposure. The word "orthochromatic" means that the film is sensitive to all visible light except red; therefore, this film can be developed under a red safelight. This makes it a good choice for amateurs who turn kitchen into darkroom on occasion, for it gives them a chance to do their work in a certain amount of light. This lack of sensitivity to red shows up in your prints sometimes. Anything in your subject that is bright red is likely to photograph quite dark.

The other popular type is represented by the various panchromatic films. commonly used of these is a fast pan film, such as Kodak Super-XX. Because of its speed, this film enables you to shoot on days when the sun is weak or even on dull days. It is also recommended for use indoors with photoflood lamps. The name of this film means that it is sensitive to all visible light and, therefore, will give you greater evenness of tone in your snapshots. The reds, for example, will be recorded in lighter tones, more in the relative brightness as the eye sees them.

A Holiday that never ends

We don't have to let the high points of our holiday fade from memory as the days go by. If we take pictures as we go, we can enjoy the happy days at will, relive each exciting moment, and recall pleasant companions whenever we wish. And we can share the trip with friends and relatives through the medium of our pictures.

Of course, you can buy postcard pictures of the places you visit, but they are pictures for everyone. The snapshots that you take make the scene belong to you. They say that you were there. They recall what you saw and what parts of it you liked best.

To be satisfactory, holiday record pictures need to be good individually and to form an interesting record when put together. But just what constitutes a satisfactory holiday picture record all depends on yourself.

Some holiday-makers take great pride in taking very complete photographic records; others are perfectly content with a collection of snapshots that record only the 'high spots'.

Making a complete picture record calls for planning. You start with shots of advance preparations and follow your activities in the camera's viewfinder, step by step along the way. If you want only a collection of 'peak moment' shots, you will do most of your shooting on the spur of the moment. But, keep your camera handy as a reminder to make those highlight snapshots. You have to do it then or never. You can't keep holiday memories fresh and alive with the pictures you forgot to take.

R. J. LANGHAM: Welcome Home



(No. 34)



D. McDERMANT

AN ALBUM OF SELF-PORTRAITS

B. KOZLOWSKI



N. OZOLINS





F. KOS



F. T. CHARLES



ROSEMARY JOHNSON



K. F. BAILEY



K. J. TESTER

AN ALBUM OF



A. C. CHAPMAN



R. W. SHORT



D. M. SAUNDERS



G. WINDLE



A. K. ANDERSEN

SELF - PORTRAITS

The Kodak Tone-line Process

The following Kodak Data Sheet features a novel process of general technical interest. It is also considered that it would have definite practical application for firms engaged in the production of silk-screen showcards in the direction of providing an alternative method of handling half-tones as compared with the more conventional line screen.

Line drawings are frequently prepared by hand from photographs, e.g., by inking and bleaching, by drawing-in over a projected image, etc. The following is a method for producing an effect similar to a pen-and-ink drawing from a continuous tone image by photographic operations alone. While similar techniques may have been used in the past for automatically outlining lettering and other line designs, the present application is not so obvious and appears to have escaped publication. It involves combining a negative with a positive of equal contrast, with the positive being used as a mask. The method should not be confused with solarisation methods of producing outlines or with the pseudo-relief effect obtained by using a negative and a positive slightly out of register with each other.

A positive and a negative transparency which exactly match each other are taped together, back to back, in exact register. Except at the boundaries of images, the positive and negative exactly neutralise each other's tone values. A little extra light leaks around the boundaries of images, and if a print is made from the combined transparencies on a high contrast sensitised material such as Kodalith Ortho Film, a line positive is produced. If desired, a line negative may be made from this by contact printing. If art work or lettering is to be combined with the line positive, the line positive may be produced directly on Kodak Bromide Paper F5.

The steps in the process may be listed as follows:

1. Make a positive mask from the negative.

Register the positive mask with the negative back to back.

3a. Make a film positive from (2).

4a. Make a line negative from (3a.) for the final reproductive

3b. Make a paper positive print from (2).

 Perform necessary or desired art work.
 Recopy for subsequent reproduction.

Although the paper positive print obtained in step 3b is generally satisfactory for subsequent art work and copying, a better quality print may be obtained, of course, from the line negative obtained in step 4a. If several prints are required, it will be more convenient to make them from the line negative.

DETAILS OF THE PROCESS

The Continuous Tone Negative

Any good film negative with sharp detail may be used for this process. However, if the negative is made specially for the process, it should be very fully exposed, and the lighting of the subject should be such as to accentuate its outlines. The light sources should be large, so that the edges of shadows are not very

sharply defined. The utmost care should be taken to make the negative as sharp as possible, and a largesize film should be used.

For pictorial purposes, it is desirable to have more and thicker outlines in the shadows than the highlights. This may be achieved by using continuous-tone negatives in which the shadows have more contrast than the highlights; that is, negatives which would normally be considered over-exposed. If an under-exposed negative is used, a very unnatural effect will be produced. On the other hand, the contrast in the highlights should not be so low as to cause too much loss of highlight detail.

The greater the density range of the transparencies, the easier it will be to make a satisfactory outline print, providing the positive mask and the negative are matched over the whole range. However, the density range over which they can be matched is limited by the length of the straight line of the mask emulsion. A range of about 1.5 is usually satisfactory.

The Positive Mask

Equipment.—A point-source light or one as near to it as possible, is desirable. A satisfactory unit consists of a 150-watt frosted lamp in a non-reflecting housing which has a 1-inch diameter opening at the centre. The lamp should be mounted on a suitable support about 6 feet above the printing frame. The exposure information below is based on the use of this unit, although a bare lamp can be used, varying the distance to achieve the right effect.

The printing frame may be modified to permit pinhole register of the positive mask with the negative. This may be accomplished by cutting the diagonally opposite corners of the glass plate used in the printing frame. The printing frame should be the same size as the negative.

Procedure.—Place the negative and a sheet of Kodak Super-XX Panchromatic film in the printing frame, emulsion to emulsion, and close the frame. Punch a small hole through negative and film in each of the uncovered corners. For this purpose, a punch is made by grinding off the end of a push-pin. The end should be ground absolutely flat, so that the edges are not rounded. A punch of this type makes cleaner holes than a pin with a sharp end. These pinholes serve as guides in registering the mask and negative.

An average exposure with the light source described above is five seconds. The film is developed in total darkness in full strength Kodak Developer D-11 for about five minutes at 68°F, with vigorous tray agitation.

The minimum density of the film positive should not be less than 0.50 and the density range should equal that of the negative. If the film positive has been made correctly, there should be complete cancellation when it is superimposed or registered on the negative. In other words, the combination should appear uniformly dense. If the exposure is correct and cancellation has not been obtained, a new mask should be made and the development time adjusted to obtain a proper mask.

A conventional print.





Print by the Kodak Tone-line Process

The Line Positive

Equipment.—A suitable light would be a 100-watt frosted-type lamp in a non-reflecting housing. This will generally provide ample illumination and is used at an angle of about 45° and 3 feet from the exposure plane. This light will probably give a reading of about 5 foot candles at the exposure plane. The width of the outlines is controlled by the angle of the light source. It also depends on the thickness of the supports of the transparencies, and on the exposure and development of the line positive or negative. However, any attempt to get thin outlines by control of exposure or development time will result in the complete loss of the weaker outlines. The angle of the light source may be varied according to the type of result desired but generally the most pleasing and satisfactory results are obtained with the light source at an angle between 35° and 45°

When a single light source and printing frame are used, the printing frame must be rotated during exposure at a minimum rate of one revolution per second. This can be accomplished most easily and simply by use of a turntable. A simple ball-bearing turntable is easily constructed, or an ordinary reconsplayer turntable can be used.

Procedure.—A line positive is made on Kodalith Ortho Film or Kodak Bromide Paper F-5 from the registered negative-and-positive combination,

To register the two transparencies, dust the base sides of the two transparencies and place them back to back on a board. Pin them to the board with two pushbuttons which pass through the bodes of the trans-

parencies, and fasten them together securely by using glue tape between the transparencies. Remove the pins and chark the register by examining the picture over a strong light. The film or paper should be in contact with the negative side of the combined transparencies.

The density of the combined transparencies will generally average about 2.0 and with the intensity of illumination described above, the exposure time will be between 25 and 35 seconds. The exposure should be made to give optimum development times of 24 minutes for Kodalith Ortho Film (two minutes for Kodak Bromide Paper F-5) in Kodalith Development 68°F, with continuous agitation. Development should be by inspection until strong outlines are produced and the clear or white background shows a faint cone. Watch the development carefully, since it is quite critical! After fixing, the faint tone in the background may be removed by a brief treatment in Farmer's Reducer.

General Remarks

If a varouum frame is used for making the line positive, a different light source is required. This light source may be six 25-wait lamps mounted on a framework so that they lie on a circumference of a circle four feet in diameter. The framework is mounted so that its tentre is two feet from the centre of the vacuum printing frame.

Good contact is essential in making the line positive as imperfect contact will cause blurring of detail and Concluded on page 313

Notes from the Magazines

THIS PICTORIALISM . . . By M. R. Pocock

The Lens, March-June, 1955

If I were asked to define "pictorialism" in as few words as possible, I would define it as an interpretation. This would satisfy some but there are many to whom this also would have no meaning, so let us delye deeper.

One of the principal aims of the artist is the portrayal of an emotion, or at least the provision of a stimulus to the viewer's own emotional feelings. There are many emotions between joy and tragedy, some more stirring than others. Naturally those pictures which portray the deeper emotions have more appeal or provide a stronger impact.

Ricardo, writing in the "A.P." said, "I believe that the basis of successful pictorial photography is emotion and that it is therefore wrong to over-estimate the importance of rules and dicta. You must be moved and excited when you see a picture that tells you a story or conveys to you Joy, Sorrow, Beauty or Mood."

Going back to the second paragraph, to be successful in the branch of pictorial photography the picture should be its creator's own personal reaction to the subject—and his alone—expressed in such a manner that a feeling more or less similar to his reactions is felt by the viewer. In a circle note book a member said, "My main purpose for a picture is that it must have a reason or story and to be successful, this reason or story must be seen or understood by those who view the print."

Let us digress and make a comparison. A scene along the waterfront is photographed. Two tugs are moving downstream almost together. Three cameras are brought into action. No. 1 snaps as soon as he sees them. His negative is developed and a straight print made. Nothing extraordinary in it, just a scene with two tugs, bald sky and little smoke or action. Just a record. No. 2 waits a little longer for the tugs to manoeuvre a little. Up from the funnel comes a billow of smoke and the positioning of the tugs makes the scene more interesting. He carefully filters for clouds. His negative is developed and the resultant print controlled a little, this time to create atmosphere. This makes the print more interesting than No. 1. Now No. 3 also sees something more in the scene. He fired his shutter about the same time as No. 2, but when making the print had in mind that a mood was needed. Emphasis was given to the tugs, the lighting was subdued to a lower key and the whole scene treated in a dramatic manner. His highlights were few but important in their relationships, and his shadow areas carefully linked. There was no bright area adjacent to the border of the print, and in fact, being dissatisfied with the type of cloud at the time of exposing, he printed in a cloud to suit the theme he had in mind. This will I hope briefly give an illustration on the difference between a record and pictorialism.

In the preceding paragraph, I used the word "atmosphere." This refers to that indefinable quality in a print, which can only be obtained by a combination of good composition, harmony in design, good tone gradation and high print quality. All are essential but the most important thing is harmony. Harmony means that there must be a unity in the

design and the arrangement of the objects in the picture so that they are orderly and varying in importance and that they lead the eye naturally to the principal object and not away from it.

To become successful you must first of all master your technique to such a degree that when you are 'on location' you will go through the mechanics of making the exposure in a second nature manner-Personally, I think the advent of the meter has done more to destroy true pictorialism, because the worker is too concerned with what the meter says he shall give at his stock speed of something, thus he confines himself to 'getting the scene on the negative' and then trusting that when he gets home he can do something with it. It is only by knowing what your camera can do, the ability to read the light, and set the stops without giving thought to them and attempting to get into yourself the mood of the scene that you want to portray.

C. O. Steinbeck, A.R.P.S. once said "The camera, to me, is the least important item. My pictures are made in the darkroom and not necessarily when the scene was before me."

"Every worker (photographer) has to work his way up to an artistic level by cultivating his ability to record HIS VISION of nature, while eliminating from his work the impression that it is a kind of camera craft. His is the need for the 'art' which conceals 'craft.' The man who can achieve this, who can use photography as a vehicle for expressing the soul that is within him, has every right to be regarded as an artist." (Cecil Lawson).

At the risk of being chided for repetition, I would say again, master your technique, because print quality is an absolute essential and it should be the kind of technique which becomes second nature.

Can subjects which are ugly or shock us come within the pictorial banner? This question has already been answered by the reference made earlier to that of mood. It is just one of the stages in the steps from joy to sorrow. But it all hinges on the question of technique. Ugliness is, after all, only skin deep, and if portrayed in its barren ugliness just for that sake then it cannot be pictorial, but if woven carefully into a story, or a picture with a theme then it would be a different class. So too with the figure studies. Some of these, especially the nude studies, must be faultless in technique otherwise instead of being works depicting the beauty of human form they draw the attention away from this beauty to stark reality.

Another question asked in connection with a query on pictorialism is: Cannot the record type of photograph be converted into something pictorial at the time of exposure? The questioner then goes on to say "by a selection of only a part of the subject and by differential focus where the centre of interest is in sharp focus and the foreground and areas beyond this centre of interest all slightly softened would he be criticised on the grounds of an unsharp picture?" Those who use the larger type of camera with the longer focal length lens realise the true value of this differential focusing. It is the advent of the miniature camera which has done most towards creating the urge for all-over sharpness in pictures. The careful worker will realise what a powerful medium his camera can be when it comes to isolating his subject by the correct use of his stops. Amateurs can at the time of exposure isolate

that part of a subject they desire to emphasise and all unwanted detail may be subdued by the use of critical focusing and desired aperture. Again at the time of exposure, attention should be given to lighting the subject and the composition. These are no less important and because of this have been the subject of numerous books.

The questioner has answered his own question by saying 'by a selection of only a part of the subject. Confine yourself. Don't look too far and wide. In landscapes ask yourself 'Does every portion of the subject before my lens help the idea of the picture. or can I go nearer to simplify the composition and theme? Can I show the same feeling by choosing a single object within the larger area that will show a more clearly defined idea (not a sharper picture) and convey the same message with greater impact? Am I expressing the atmosphere, mood or feeling of the place? If you can satisfy these questions at the time of making the exposure you are on the right road. You should be able to record emotional impact within a framework that will provide it with enough balance, proportion and interest without consciously thinking too much about the right composition. Stay alert for the good ideas all around you and be prepared to interpret not only what you see, but what you feel. Use your imagination to create ideas which will lift your pictures out of the record class.

Aim at simplicity and concentrate on one centre of interest. It is a mistake to try to get too much on a film. It is important that edges and especially corners, should not show any highlights and paths and other important lines should not lead out of the picture. The centre of interest should not be placed in either the centre or too near the edge. A figure, adding human interest, often makes all the difference between a successful snapshot and an exhibition picture. Ricardo (Amateur Photographer) says "Beginners in pictorialism should give more thought, serious thought, to the idea of a simple thought with a simple action."

FLATNESS TESTER FOR PHOTOGRAPHIC PLATES

United Kingdom Information Service.

Britain's National Physical Laboratory was recently presented with an interesting problem—how could sensitive photographic plates be tested for flatness when they could not be exposed to light and the surface to be measured must not be touched? The Metrology Division decided to use air gauging for the measurements. Air gauging relies on the principle that as any object approaches a jet of air, the flow from the jet is slightly impeded and this can be converted into a change of pressure.

A pneumatic flatness tester was therefore built experimentally. The sensitive plate is placed emulsion downwards on three balls which are outside the picture area and thus do not damage the emulsion. Six jets of air blow upwards against the sensitive emulsion at a pressure of less than ½ lb./sq. in. and the pressure variations are shown by changes of level of coloured water in six vertical glass tubes. The magnification of the apparatus, i.e., how much the water level alters as a result of a change of distance between jet and plate, is 2,500. The columns are calibrated in microna (millionths of a meter) so each division represents about 4/100,000 inch. The gauge works off a normal factory air supply through a pressure regulating valve so that its readings are not affected by changes of

supply pressure. It also has the considerable advantage that its readings are not affected by temperature.

To test a plate for flatness, the operator merely places it on three balls and looks at the levels in the tubes. The acceptable limits can be marked in red, so if any reading is outside the limits the plate is rejected.

The gauge can be adapted for other flatness tests or for testing the contours of complicated shapes by arranging jets at different heights to blow at points where it is required to explore the surface.

The N.P.L. has used air gauging techniques since 1942 when it designed apparatus for checking shells and other wartime equipment. In later years it has developed gauges which will record thicknesses or diameters, internal and external, to accuracies approaching a millionth of an inch.

The Kodak Tone-line Process

Continued from page 511

loss of outlines. Loss of detail in the line image may also be due to:

- (b) Insufficient contrast in the negative and positive, either overall or in part of the scale.
- (c) Unsatisfactory matching of the contrasts of the negative and positive which are to be combined.
- (d) Incorrect exposure or development of the line positive.

If the line positive is accidentally printed from the positive instead of the negative side of the transparencies, the outlines will be formed on the wrong side of the images. For instance, a fine black line in the original subject will be rendered by a double black line outlide the original line. Similarly, a white spot will be rendered as a black spot in the line positive, instead of being outlined. Sometimes interesting effects can be obtained in this way. If the subject includes printing, outline letters will result.

If the line positive has a higher contrast than the line negative, a very unsatisfactory result will be produced, the shadows being completely clear and lacking in detail.

Not every subject will give a pleasing result by this method, and experience is necessary in judging whether the method will be useful in a given case.

The procedure described is actually a form of unsharp masking. The positive transparency may be regarded as a mask for the negative. Although this positive has a sharp image, the shadow of this image which falls on the Kodalith Ortho Film or Kodak Bromide Paper F-5 is blurred, so that the positive acts as an unsharp mask.

The 100% positive mark recommended above will exactly cancel the negative, and a print made from the combination will be a true outline picture of the original. In some cases, however, it may be desirable for the shadow areas to be black. If this effect is desired, it can be obtained by using a positive mask that gives less than complete cancellation in the shadow areas.

An 80% positive mask has been found to give very pleasing results on architectural subjects. Similarly, other effects can be obtained by using masks of different percentage, or positive masks made on sensitised materials which do not have a straight-line characteristic curve.

Review of Contest Entries

NUMBER OF ENTRIES	**	95
(A/S 11. B/S 33. A/O 19. B/O 32)		
NUMBER OF COMPETITORS		45
NUMBER OF NEW COMPETITORS		9
NUMBER OF PRIZE AWARDS		14

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on page 307 of the May 1955, issue. The List of Set Subjects appeared on page 458 of the July issue.

J.F.A., Sth. Camberwell.—Print quality is commendable in your study of gum trees and, so far as composition is concerned, the placing of the twin trees has been given due consideration in the picture space. A strong accessory interest is provided by the grazing sheep, however, and as these are seen through the trees they tend to distract the eye away from the main interest of the tree trunks themselves. A more appropriate position for the sheep would have been at the left-hand side of the print where additional interest is needed to balance the arrangement and fill an otherwise bare space.

F.F.A., Upper Mt. Gravatt.—Welcome to the contest and congratulations upon submitting two reasonably successful electronic flash pictures at first appearance. Neither of these, however, is perfectly sharp in focus at the principal point of interest. In "Kelly" this is probably due to focusing the camera too far forward; in the other, definition is very good in all parts except the dog's nose.

B.M.B., Essendon. - Congratulations upon receiving HC award at the first appearance. Welcome to the contest. All three of your prints show an imaginative approach and this, combined with good print technique, should eventually help you to produce work worthy of the major awards. We like your silhouette study because of the interesting shapes of tree and foreground mass. A little too much of the latter has been included, however, and trims of 1" at the bottom and right-hand side of the print would be in order. "Morning Light" is printed a trifle too dark in the foreground area. This is a case where some local control of printing was called for, a technique you will no doubt acquire as time goes on. It would have been better to choose a plain background for "The Bookworm", or to have darkened the existing ground in order to make the figure stand out. Placing of the figure is somewhat too far over to the left; an inch or so of space might still be available in the negative for use in any later version.

A.B., Fairfield.—Welcome to the contest. Your print of a dog will make a nice record shot for your album. The dog's expression is quite good. With regard to several minor technical defects seen in your print, we would suggest that you are at a disadvantage starting off with a camera of such small film size as your present format.

A.E.B., Nth. Baluyu.—In both of your present entries rather too much has been included laterally. "One Spring Morning" could be trimmed to exclude at least 1½ on the right-hand side. The little dog in the other print looks lonely behind such a wide expanse of wire-netting; we would prefer to trim at both sides with a view to making more of the principal subject matter.

R.K.B., Gympie.—Congratulations on gaining a prize award with "My Son" which is a well posed child study. In the other print, the very strong highight near the top has the effect of distracting the attention away from the main interest which is, of course, the figure of the man. In fact all the surrounding highlights accentuate this effect; it might be better to trim drastically at top, bottom and left-hand side with the object of making the most of the figure and its shadow.

L.G.C., Red Cliffs.— Your HC award winner is a pleasant study of a quaint little animal, very well handled, too, in regard to technique. Apart from the very definite impression of mood that is conveyed by your other print, we cannot see that it possesses any definite appeal. Always happy to hear from you.

J.C., Goulburn.—Each of your animal studies has in its own way some attractive quality, but none is quite up to prizewinning standard. The reason for this is perhaps mainly due to inequalities in printing. The remedy lies in local control in a case such as "Inquisitive", where the horse's head merges into the background. Of the other prints, "Star Diamond" and "Trash" have been printed too dark in an effort to bring out the highlights; possibly, a softer grade of paper would have served better. "Britt" lacks the sharp definition of the other three prints. Altogether these studies are most interesting; we believe you will turn out some very fine work in due course.

R.S.C., Temora.—Your prizewinner expresses in no uncertain manner the airiness and sunshine of the Australian grazing country and the wheatlands of the west. A trifle too much foreground has been included. "Alert" is rather too dark in the print; some detail has been lost in the shaded side of the dog's face. This is quite a good pose, however.

R.F.C., Sth. Hurstville.—Both of your current entries have suffered from too close a trim. In the landscape the left-hand border cuts into the trunk of the tree and deprives it of the stability required to carry such a heavy mass of branches. This is a nice clean print which shows an improvement in your technique. The close trim at the top of the picture of the dog is undesirable because it cramps the animal too tightly in the picture space, giving the impression that the dog will bump his head if he moves. Focus has been fixed too far forward in this shot.

E.R.C., East Kew.—As an unusual cloud study your "Sky Stream" is quite outstanding, but it lacks the pictorial qualities necessary to compete with many other fine studies seen in this month's contest. You might consider entering this print in an appropriate set subject at a later date.

L.J.D., Plympton.—Your prizewinner is a fine nature study print, and one in which focus has been adjusted carefully in order to bring out the best features of the subject whilst allowing the unimportant details to remain diffused in the background. The dog is not so well placed in the picture space, but the expression on the dog's face is extremely interesting, and this combined with excellent technical quality earned the print detract from the success of "Sand Grass". Slightly more contrast was needed here fully to utilise the dramatic effect of the shadow, but we cannot see that

much improvement is possible without going to the trouble of taking the picture again from a better viewpoint.

F.L.E., Narromine.—The prize award for "Winter Morning" should encourage you to visit this spot again with a view to making better use of the material offering. Not that the present print is in any way uninteresting; it is just that the various features have not been placed to their best pictorial advantage. If you are able to prospect the area again, try for a lower viewpoint in order to bring the posts in the foreground into greater prominence, thus making them the centre of interest. At the same time it would be better to exclude about 1½ of the area seen at the left of the present print.

R.F., Cabramatta,—Welcome to the contest and congratulations upon attaining the award status at first appearance. Novelty of subject was the chief attraction in "Sez Who?". Good technique in printing is a characteristic of all three of your prints. Your portrait study, which earned HC, is also unusual in treatment. We would suggest in this case a trim of 1' from the right-hand margin to remove some of the unwanted dark area on that side of the picture. The print of the little boy is one which should make an attractive addition to your album.

J.F., Goulburn.—Congratulations upon receiving two prize awards and two HC's for your entries in the set subject. "Thumper" has all the technical qualities necessary for this class of work, and the dark background throws the rabbit strongly into relief. It is questionable whether such a large area of grass is needed on the left-hand side; the removal of about 3' on this side would help to centre the figure and give it even more prominence. "King" is also a fine effort but printed a trifle too dark, and in this case the very dark background tends to merge in places with the black patches of the dog's coat. Nevertheless this prim is well worthy of its award of Third (Equal). Both of the HC winners are successful animal studies.

B.G., Coburg.—Your prizewinner in the set subject is executed in good technical style and the print is appealing because it portrays a quaint little dog from an angle that brings out the best points of his features. We would prefer to remove about 2° from the bottom of the print. "The Proposal" is novel in subject matter and very well handled technically. In still life studies the story-telling angle, as represented here, always helps to create interest. The remaining picture of a dog is not so strongly defined, the tonal range in this case having been restricted in printing. A trim of 2½ from the foot of the print is needed to remove the intruding foot and grass. In any case a square format should help to balance the composition.

7.B.G., Cremorne. - Welcome to the contest. All four of your entries are interesting and it is easily seen that you have an appreciation for a viewpoint that will bring out the salient attractions of a scene. A careful study of the portfolios appearing from time to time in this journal will help you to arrange your subject matter to best advantage in the print area. It often becomes a problem in having to exclude some interesting feature in order to preserve pictorial balance. For instance, you will notice an improvement in two of your prints if you mask them off in the following manner. In "Megalong", the highlights on the right-hand group of trees tend to draw the eye to that side of the print when it should be following the road. A trim of 1" from the right would remove this distraction. A trim of 11 from the left-hand side of "Hopes" should result in a much more compact version.

F.P.H., Thornbury.—Congratulations upon gaining a prize award for both of your current entries. In the set subject, "Old Tom" is a realistic portrait of a cat, executed in good technical style. Your still life subject is also well executed, and its pictorial arrangement has been capably handled.

F.H., Malanda, —Your child study "Happy" is a splendid example of a home portrait. It has captured a spontaneous expression of the little girl and your print technique has made the most of a pleasing little picture.

A.C.H., Healescille.—A certain inadequacy in your printing technique is evident in some of your current entries. The best print of these is "Abandoned', which is technically quite satisfactory. The other version of this subject appears to have been fogged to some extent, thus depriving it of that richness of tone which is seen in the original print. The foliage lacks detail in "Autumn Lights," possibly due to interrupted development of the print. On the other hand, "Edge of the Woods" is inclined to be too flat. The central placing of the large tree in the latter print gives it a prominence it hardly deserves. Would it not have been better to exclude the 4" of uninteresting tangle on the left and make the large tree an accessory to a figure situated near the round post of the fence?

M.H., Walgett.—Focus has been adjusted slightly too far forward in your cat study and in consequence its foot in the foreground is more sharply defined than the animal's head, which is naturally the part of the subject it is most desirable to portray in fine detail.

J.K.J., Killara. There are several attractive little pictures in your "Pastoral" that might have made up into successful compositions. Taken as a whole, however, this print contains too many points of interest.

M.J., Killara. Your prizewinning sand dune print is rich in tonal qualities which make the very most of its dramatic theme. It seems a pity that the inclusion of the rounded and light-coloured sand hill in the foreground should be so intrusive as to upset the balance of the pictorial arrangement—that is, in our opinion.

F.K., Fremantle.—Your print of the two little dogs lacks the sparkle necessary to bring out the texture of their fur. The pose is a very good one and this print earned HC.—Texture subjects such as your study of bricks usually call for stronger print treatment. The idea could be expressed just as well with a lesser number of bricks.

W.A.J., Cunhera.—HC has been awarded to your print for its technical perfection. As an arrangement in a pictorial sense the tangle of equipment is far too complicated. It would have been better to concentrate upon the light-toned tower in the background, using the dark girders as a frame.

E.L.K., Tronsoomba.—Your entry in the set subject earned HC for its print quality and pleasing pose. In such cases it is usually better to confine the picture to the animal's head; for this reason quite 4" of the foreground could be trimmed away.

B.J.K., Mildiara.—Of your three animal studies we prefer the one taken in the zoo. This is mainly because it is of superior technical finish to the others. The lizard would appear to have been a much more difficult subject to take in its bushland setting. In this month's contest the set subject has brought forth a number of fine cat studies, and it is a point worth remembering that those that have been most successful are the ones in which the head alone has comprised the picture.

F.R.L., Christelarch.—Your prizewinning print is a sunny subject in which the figures stand out very well in relief against the shaded background. We would be inclined to trim away about 3° or more from the lefthand side. This would place the figures in a better position in the picture space. In making future prints of the landscape "White Australians" you might be able to enhance the dramatic effect by using a more contrasty grade of paper which would emphasise the whiteness of the tree trunks and bring about a more interesting distribution of tones throughout the print.

R.V.L., Flinders Park.—Of your four prints we prefer that of the dog looking out of his kennel, a study which earned an HC award for its general appeal. Exposure does not seem to have been sufficient to include any shadow detail and this is unfortunate as the dog's eyes have not come out in the print. Of the other prints "Prize Puppy" appears to be the best, but this has been trimmed rather too close at the top and sides. "Playmates" is a subject with considerable human interest appeal, but one which would be of greater value to the family than to the outsider.

G.H.M., Mildura.—Your print entitled "Movie Maker" met with keen competition in this month's contest. In its class it is quite good and you would be wise to keep it handy for submission to a men-atwork set subject.

D.M., Morningside.—"Strain" is rather too dark in the print for such a dramatic pose, but in any case we cannot see that the idea in its present form offered you a great deal.

G.H.M., Mildura.—The even tone of the sky makes a perfect background for "Old Whiskers" whose portrait is comical and yet dignified. Horses, dogs and cats are first favourites as subjects for animal studies. On the other hand, zoo animals are always interesting, though lacking the human association of the domestic breeds. A case in point is "Morning Snack", which cannot be compared with the former print, although it is much more unusual as a subject and quite worthy of its HC award.

T.M., Edmonton.—Your prizewinner is a picture with mood and one with possibilities of further improvement. Definition is good enough to stand a greater degree of enlargement, so we would suggest you try, as a new version, emphasising the diagonal line of interesting matter at the right by trimming away entirely the boats at the left just outside the left-hand channel marker, and also about ½" from the right-hand side. If you feel satisfied with this arrangement it could be entered in a set subject contest. Thanks for your letter. Memorable Occasions is still in the stage of preparation; we see no reason why your effort should not be included in due course. You will have an opportunity to exhibit your prints at Maitland in September. (See page 521 of this issue.)

L.G.N., Hartwell.—Welcome to the contest and congratulations on submitting two well executed prints at first appearance. We are inclined to favour "Rainy Day" because it gives an impression of mood; trims from either side would help to centre the interest in the direction of the distant seats, where a figure would have been a great help. In the other print it is the reflections that make the subject interesting, and yet it is found amongst more advanced workers that they seldom use a reflection such as yours, for the reason that such reflections bring about a division of the subject into two parts, each competing with the other. The placing of the dividing line at the centre of the print tends to emphasise this defect.

R.G.O., Clifton Hill.—Welcome to the contest. Your dog "Bruce" is an interesting subject for the camera and you have managed to capture him in a very good pose. Your print is inclined to be somewhat flat, however, If the negative is a good one, the fault apparently lies in overexposure during enlargement, with subsequent necessarily brief development. Use of a test strip, correct temperatures, and adherence to

recommended developing time should result in prints with a good tonal range.

N.O., Cardiff.—There are really two pictures in your seascape: the rocks in the foreground and the lacy line of wave receding from the beach would make a good setting in which to place a distant figure, or, with the rocks trimmed off, the waters reaching across the sand would lead the eye into the distant headland. "The End" is a case where the actual point of main interest is lost in an expanse of somewhat uninteresting background. A much enlarged and trimmed version would be needed to give prominence to the bird.

V.P., Nedlands.—Welcome to the contest and congratulations on gaining HC at first appearance. One would almost think your "Pattie" was well aware of the purpose for which she was being posed and that she had put on her boldest look for the occasion. The result is a pleasing little study. When trying another print see if you can manage a slightly stronger tone which should bring out the textures of her coat.

E.J.P., East Geelong.—Entered in a set subject for pattern and texture studies, and possibly with a closer trim to exclude unrelated details, your print of the Memorial would probably attract attention. In this case a slightly more contrasty treatment would bring out the modelling to better advantage.

R.R., Moonee Ponds.—We like the present version of the figure framed in the window and have awarded it HC in spite of the fact that the idea is beginning to wear rather thin. You know, of course, that we have to examine thousands of prints during the year and it is the occasional novel viewpoint or unusual subject that makes our work interesting. With your technical skill and ingenuity, we are inclined to look to advanced workers such as yourself for relief now and then in this direction.

T.K.S., Warmambool.—"Castaway" is a much better version and well worthy of its award. You appear now to have made the most of what was offering with this material. "Ichabod" is an exceptionally good print and the same can be said for "Storm Warming". The former earned HC for the additional attractions of its subject matter. The seascape is a trifle confused, without any clearly defined centre of interest. It fails to stand up when seen from a distance.

O.A.S., New Lambton.—Your clever piece of composite printing has earned a prize award for "Journey's End" which has more than average appeal as a human interest subject. Since the heavy tones are all situated in the centre of the print, with lighter toned trees appearing on either side, would it not be better to trim away these light toned objects and make a more intimate print with corresponding trims at top and foot to preserve the shape?

M.A.S., Toorak.—All of your submissions to the current contest are interesting. The marine scene has a nice tonal range in the sky, but is somewhat drab at the main centre of interest; at the same time we must point out that particular care should be taken in such subjects as this to see that the horizon line is kept straight. Technical quality is the strong point of the other HC winner where the textures have been faithfully rendered. The dog's eyes, being closed, are a weakness in this print, however. The remaining two subjects do not lend themselves very well to pictorial arrangement.

K.H.W., Strathfield.—Successful posing and good technique gained recognition in your two award winners, but the other two prints are very interesting, also. Choice of a plain background in each case has helped to centre the interest on the dog's head; the lighting has also received adequate attention.

Editorial Notes

PRIZE LIST FOR AUGUST CLASS "A" SET SUBJECT

First "Old Tom", F. P. Hion.

Second "Old Whiskers", G. H. Mansell.

Third "Head of Bearded Dragon", L.J. Dundon. Highly Commended: J. G. Chandler; L. J. Dundon; G. H. Mansell; Mrs. V. Pearce*; M. A. Stratton.

CLASS "B" SET SUBJECT

First "Thumper", J. Forides. Second "Pete", K. H. Westgate.

"King", J. Forides.
"Sez Who?", R. Flack.
"Expectation", B. Greed. Third (Equal)

Highly Commended: R. S. Cooper; J. Forides (2); E. L. Kenning; F. Kos; B. Kozlowski (2); R. Vincent; K. H. Westgate

CLASS "A" OPEN SUBJECT

"Evening on the Dunes", Muriel Jackson. "Journey's End", O. A. Sims. Second (Equal)

"The Pond", F. P. Hion.
"Winter Morning", F. L. Elrington.
"Passing Storm", Geo. Windle.
"Casual Meeting", F. R. Lamb. (Equal)

Highly Commended: W. A. Jessop: N. Ozolins: R.

CLASS "B" OPEN SUBJECT

First "Spring Time ', J. E. Vautier. "Castaway", T. K. Shepherd.

(Equal) Second "Happy", F. Hollingsworth.

Ritter; M. A. Stratton.

"Channel Entrance", T. Murray. Third

"My Son", R. K. Brown.
"The Proposal", B. Greed.
"Decaying Glory", R. S. Cooper. (Equal)

Highly Commended: B. M. Booth*; R. Flack*; T. K. Shepherd; J. Yates.

* Denotes New Competitors.

WELCOME TO NINE NEW COMPETITORS

Our usual hearty welcome is extended to nine new competitors F.F.A. (Brisbane); J.B.G. (Cremorne, N.S.W.); N.G.N. (Hartwell, Vic.), Mrs. V.P. (Nedlands, W.A.); J.Y. (Carlion, N.S.W.); R.G.(J. (Ciliton Hill); R.F. (Cabramatta, N.S.W.); B.M.B. (Essendon); A.B. (Fairfield).

CAPTIONS AND TECHNICAL DATA

Cover illustration :

The Preacher, A. G. Reynolds.-First, Class B. Set for March. Exp. 1/5 sec., f/5.6, Super-XX, folding. (Self-portrait).

Album of Portraits pages 485-498:

Genial Spirit, A. B. Maddock.-Second (Equal). Class A Open for October. Exp. 1/25 sec., f/4.5, Super-XX film, reflex.

The Hunter, R. M. Kefford.-First (Equal), Class B Open for March.

Kangaroo Shooter, D. McDermant.-Third (Equal). Class A Open for September. Exp. 1/10 sec., f/5.6, Super-XX film, folding.

Intruder, N. Ozolins. - Third (Equal), Class A Set for October, 1953. Exp. 1/10 sec., f/5.6, Verichrome

First Draw, R. Ritter.—First (Equal), Class A Open for January, 1953. Exp. 1/15 sec., f/6.3, Super-XX film, reflex, light blue filter.

Patterned Profile, M. J. McNaughton.—Third (Equal), Class B Open for August. Exp. 1/50 sec., f/9, reflex, yellow filter.

The Gardenias, E. R. Rotherham. - Third (Equal), Class A Open for October, 1951. Exp. 1/5 sec., f/11, Super-XX film, folding.

Twinkle in his Eye, M. Farravell.—Second (Equal). Class A Open for November, 1952. Exp. 1/100 sec., f/8, Super-XX film, reflex.

The Old Cabby, G. Windle. - First, Class B Open for Exp. 1/5 sec., f/11, Super-XX film,

Chimbu of New Guinea, G. R. Warr. - First (Equal), Class B Open for November, Exp. 1/10 sec., f/8, Super-XX film, folding,

Tropical Trader, M. J. McNaughton.—Second (Equal), Class B Open for February. Exp. 1/10 sec., f/6.3, Super-XX film, reflex.

Young Papua, G. R. Warr. First (Equal), Class B Open for March. Exp. 1/10 sec., f/8, Super-XX

Yvonne, N. Ozolins.—Third (Equal), Class A Open for December, 1953. Exp. 1/10 sec., f/5.6, Super-XX film, reflex.

The Shrewd-head, A. L. Gooch. Third, Class A Open for July. Exp. 1/25 sec., f/5.6, Verichrome

Review of Contest Entries

J.E.V., Brisbane.-For a well composed and competently executed still life arrangement it would be difficult to surpass your "Spring Time" where the full range of tones are so attractive that they even go so far as to excuse the somewhat obvious piece of plasticine used to anchor the flowers. For some reason or other the "Old Philosopher" failed to arouse much enthusiasm amongst the judges. This was possibly due to overcorrected whiteness of the eyes.

P.W., Wentworth.-Strangely enough, pictures of lambs are rarely seen in set contests for animal studies, and for this reason your entry is something of a novelty. Such a formal view, however, does not make much headway towards pictorial arrangement of subject matter. It is usually better to concentrate more upon

G.W., Belair,-Dramatic appeal and mood are the strong points of your prizewinner in the open section. Weakness is the absence of sufficient interest on the right-hand side to maintain a balanced arrangement. Your child study is also excellent from a technical point of view, but the pose is rather obvious.

7. F., Carlton,-Welcome to the contest and congratulations on gaining HC award at first appearance. It was the misty impression of winter's mood that appealed in this print. In any future versions watch the vertical lines; these should always be located carefully so that they are parallel with the margins of the paper. Technical quality is quite satisfactory in your still life study, but you should give more thought to composition in any further attempts at this very interesting branch of the hubby. A study of the portfolios of prize-winning prints appearing in the A.P.-R. will help you to understand the requirements of pictorial arrangement.

The Photographic Societies

CAMERA CLUBS OF AUSTRALIA INVITATION EXHIBITION, MELBOURNE

The exhibition was open for three days from Monday, May 30, to Wednesday, June I. Forty-seven clubs took part, forty-six in the print section and thirty-nine in the colour slide section—a total display of almost five hundred prints and fifty colour slides.

The Official Opening by Mr. Gerald Warner, the American Consul-General, took place at 8 p.m. on the Monday evening. The Melbourne Camera Clubsent invitations to attend the official opening to many of its friends and associates throughout Victoria. None were sent out of the State, as it seemed obvious that they would not be accepted. It is now known, however, that what seemed obvious was not the case. Mr. Wilfred Broadhead, President of the Melbourne Camera Club, welcomed Mr. Warner and extended greetings to a number of interstate visitors.

The exhibition was viewed by over 3,000 people. Amongst those present were several members of the Victorian Salon Committee, two of whom told the writer that they were agreeably surprised at the standard of work submitted. One of them, Mr. W. F. Owen, F.R.P.S., one of the panel of selectors of numerous international exhibitions, said that in his opinion forty per cent. of the prints displayed would be of sufficiently high standard to be accepted in an international exhibition. Mr. Owen is a highly qualified judge of photography and his remarks are certainly heartening. The other who praised the work was Mr. J. B. Eaton, F.R.P.S., a man whose work is almost as well known on the other side of the world as it is here in Australia. N.B.C.

R.A.S. OF VICTORIA 1955 EXHIBITION

The Melbourne Camera Club, who sponsored this exhibition, was instrumental in the formation, about three years ago, of the Victorian Association of Photographic Societies. This association of twenty-six camera clubs is following in the tradition already established by the Melbourne Camera Club of endeavouring to raise the standard of photography in Australia. It agreed recently to re-organise the photographic exhibition and competition for the Royal Agricultural Society of Victoria commencing with the next Royal Show in Melbourne. Clubs have been circularised and entry forms sent out. The closing date for entry forms was July 23; prints, however, need not be lodged until September 13, and it has been advised in the circular that these may be left at several addresses. Clubs are requested to follow up their applications for entry forms with whole-hearted support for this competition. N.B.C.

VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

Many members from metropolitan and country clubs attended the Second Annual Convention, held at Ballarat over the Queen's Birthday week-end. The programme started on Saturday afternoon with an outing to the gardens and a trip round Lake Wendouree. Most visitors took photographs of the very beautiful statuary in the pavilion, which includes the well-known work, Escape from Pompeii.

In the evening, the convention was officially opened by His Worship the Mayor, Cr. A. Pittard, at a function held at the Youth Centre. A officially

of Australian and internation: I prints were on display and there was a showing oi slides of Ballarat and district by Mrs. B. Strange, followed by films on Central and Western Australia by Mr. A. Wilson.

Sunday, unfortunately, was wet, but nevertheless a convoy of cars left the Post Office a little after 9 o'clock for a run to Creswick, where members visited the swimming reserve and Koala Park, where three bears were sighted. In the afternoon Buninyong was visited and the Lal Lal Falls.

The evening programme at the Youth Centre started with "Problem and Question Time", followed by a showing of slides taken in England and on the Continent by Miss L. Porter, of the Geelong Club.

The scheduled Three Lakes Tour was abandoned on Monday morning, and the trip to Buninyong was again undertaken, as the weather had improved sufficiently to take advantage of this picturesque district. The afternoon was spent at Sovereign Hill, Eureka, and on the road back to Melbourne.

The Ballarat Camera Club must be complimented for providing such a successful and enjoyable week-end.

R.A.H.

PHOTOGRAPHIC SOCIETY OF VICTORIA

A capacity house attended the Radio School Theatre, Royal Melbourne Technical College, on June 17, when Mr. P. Crosbie Morrison, M.Sc., addressed some 130 members and visitors on Nature Photography. In his address, Mr. Morrison outlined briefly the type of equipment necessary for successful nature photography and provided much valuable information on methods of its use, particularly with regard to the critical focusing necessary in close-up work. At the conclusion of the address Mr. Morrison screened two of his Kodachrome films dealing respectively with flowers and mammals. The address and films were much appreciated.

On July 7, at 109 Flinders Lane, Mr. Eric Merton, of Kodak Ltd., spoke on Colour Composition. At the outset he explained the fundamental principle of 'intersection of thirds' in either colour or monochrome, showing as examples the placement of major interest at one or other of the intersections in a number of pictures by leading painters. He went on to explain how the warm colours are progressive and the cold colours receding. Thus the major interest in a colour composition must generally be a warm colour. The points made were illustrated by the screening of a selection of very fine Kodachrome transparencies.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

With nine Circles catering for members who are interested in black-and-white prints or colour slides, this society is ever widening its membership throughout the Commonwealth, and more and more camera workers are joining our ranks because they have discovered that A.P.P.S. is more than a novelty. Leaders of the colour groups report a very active interest being taken in the exchange of slides within the groups, and work of a very high standard is being entered.

At the present time Circle 2 members are staging a grand debate on the subject of *Pictorial v. Record*. Some very sound arguments have been put forward John Cunningham, President of Healesville Camera Club, opened an exhibition of prints from the Photographic Society of America at the club rooms on June 2. Also in the picture are the Secretary (Fred Roberts) and the Vice-President (Elton Fox).

(Photograph: A. C. Hollmeny.)



for both sides, and it is hoped that a precis of this debate will be made for publication in a future edition of *The Leus*. Topics such as this stimulate interest in our hobby.

Another interesting activity has been the exchange of folios with other Circles, and this has provided the opportunity of allowing each Circle to evaluate its standard of work, as well as making new friendships within the society. Overseas folios are moving regularly and a few vacancies still exist in these groups.

As 1956 will see the tenth anniversary of the founding of this society, the executive committee is considering some form of suitable celebration for the occasion. Two suggestions have been made, that there should be either a rally of members in Adelaide or a monster edition of The Leus.

New members are always welcome. Remember our boast, "The folio is the smallest camera club in the world".

D.H.F.

BELMORE CAMERA CLUB

The club held its monthly meeting with a good attendance on June 20. Progress is marked by the fact that the club was formed nine months ago by fourteen members and now has a membership of thirty.

Although female members comprise only ten per cent. of the club's total, they are now making their presence felt by taking a first award in our monthly print competition. The awards for the June competition were: Set Subject—Silhouette: I, K. Fraser, Sundoun; 2, A. Rapp, Pianist; 3, K. Fraser, St. Silhouette. Open Subject: I, Mrs. Rapp, Woronora Dam; 2, B. Cole, The Worker; 3, K. Fraser, Cheekie Charlie.

A very large and beautiful cup has been generously donated to the club by Mr. Bailey, General Manager of the Canterbury District Pharmacy, as an award for the 'Print of the Year'.

WOLLONGONG CAMERA CLUB

Office bearers for 1955-56 are: President, B. Jessap; Vice-President, D. Read; Secretary/Publicity officer, D. Brooks; Committee, G. Burns, W. Houghton, S. Kennedy and A. J. Anderson.

A Crown Street outing was held on the evening of May 9, members being required to photograph five set subjects and be back at the clubrooms by 9.45 p.m.. The outing was enjoyed by everyone even if it did resemble a small lightning display with so many electronic flash units in operation. Afterwards, a colour slide competition was held, resulting in R. Castle obtaining his first credit, whilst Edna Brown and Malcolm Day kept to their usual form by each receiving two credits.

At the following meeting, on May 23, a competition was held for sets of three prints from the Crown Street Outing, the result being, 1, D. Brooks; 2, B. Jessop; 3, [Equal). B. Jessop and D. Read. The main part of this meeting was the first of a series designed to assist our beginners; in this instance it was a demonstration of Making a Print conducted by B. Jessop.

The subject for June 6 was a discussion on two folios of prints which had been circulating within the club. The evening concluded with a print competition in which D. Brooks gained two credits and A. Chambers one credit.

On June 20, that veteran of photography, Bill Houghton, gave a very interesting and well presented lecture on colouring of landscape prints with various mediums, and thoroughly to confound any critics his grand finale was a print coloured with bost polish!

D.E.B.

BLUE MOUNTAINS CAMERA CLUB

At the General Meeting on July 22 a point score system was adopted. The usual method was modified slightly to allow all prints or transparencies that gain more than two votes to obtain half the points allotted to third place. The object of this is to encourage members to enter the competitions, and the point score winner for the year should be the member with most enthusiasm, coupled with consistently good work. After the meeting, old-time movies were shown which gave members an idea of the vast improvement in films since those days.

Our last meeting was devoted to the showing of Gadgets. A low-cost home-made masking frame, displayed by the President, received many favourable comments. The evening concluded with questions. S.T.W.

BALLARAT CAMERA CLUB

At the meeting for June nominations were received for officers for the next twelve months. Members were asked to suggest subjects for future demonstrations or lectures and the response was gratifying. Following a request from Colac, a group of club members will journey there to act in an advisory capacity at the inauguration of a club in that town.

It was announced that the recent V.A.P.S. Photographic Convention in Ballarat had been an unqualified success. A full measure of praise was received by Mr. Alan Wilson (Melbourne) for his movies, and Miss L. Porter (Geelong) and Mrs. B. Strange (Ballarat) for their colour slides. Unfortunately the weather on Saturday and Sunday was not favourable for picture making, but this did not prevent enthusiasts from visiting Lake Wendouree, Botanic Gardens, Kirk's Reservoir, Nerrina, Cheswich, Lal Lal Falls and other spots of interest.

On the Monday, ideal lighting conditions prevailed and a trip around the Mt. Buninyong area had everyone smiling and cameras working overtime. In the afternoon, when visitors were heading for Melbourne, they were escorted by Ballarat members on the old Melbourne road through Dunnstown as far as Gordon. All were agreed that the friendly, happy atmosphere had proved the convention well worth while.

A report from the Slide Group told of an interesting evening when a Portfolio of Australian members' slides were projected and, in turn, those present were asked to comment on them. This procedure has proved very helpful to both critic and photographer. The slide competition was Seascape, and this was won by Miss D. Fuller. At the conclusion of the meeting there was a discussion on development of the negative in relation to the finished print. Competition results were: Open: L. Evans, Wistful. Set Subject—Lake Wendouree: H. Adair, Reflections. Congratulations were offered to both L. Evans and Mrs. B. Strange as each had two slides accepted by the Australian Publicity Council.

SOUTHERN SUBURBS (VIC.) PHOTOGRAPHIC SOCIETY

Several of our members submitted work for the M.C.C. Invitation Exhibition in both the monochrome and colour sections. During the V.A.P.S. Convention at Ballarat on the Queen's Birthday week-end, the Society was represented by J. Foley and G. J. O'Brien who found the Convention stimulating and interesting.

Recent activities included on June 29, an evening with Mr. B. Patten discussing Portraiture. On this occasion we were again fortunate in having Miss P. Gillespie as model.

At the last meeting our old friend Mr. W. Broadhead was again present and spoke on Paper Negatives, an absorbing and fascinating branch of photography. Mr. Broadhead illustrated his remarks with some excellent examples of this type of work. During the evening the entries in our second colour competition were screened. Meetings, commencing at 8 p.m., are held on alternate Wednesdays at Bond's Reception Rooms, 301 Cuba Road, Bentleigh. Enquiries should be directed to G. Burke, Hon. Sec., 85 Mitchell Street, Bentleigh S.E.14, Vic. Telephone XO 4113.

G.J.O'B.

A.E.A. (MELBOURNE) CAMERA CLUB

At the June meeting an instructive and entertaining address by Mr. Harry Jay, A.P.S.A., was enthusiastically received by the large number of members present. His subject was Theatre Photography in which he specialises professionally. The main point of interest for members was the large increase in film-speed made possible with the use of his own dye-substitution developing process. This results in a comparatively grainless negative, no matter how long the preliminary development. The excellence of his technique was demonstrated by the many fine prints exhibited.

Our monthly outing took the form of a visit to Ferny Creek in the Dandenongs. Members took advantage of the hazy conditions to produce some good negatives.

The series of ten weekly Beginners' Lectures given by members is proving very popular and has attracted several visitors and new members. Syllabus items for September include an outing to Hurstbridge on the 11th, and a Discussion Night with judging and criticism of the open and table-top competitions on the 26th.

Meetings are held at the Adult Education Centre, 114 Flinders Street, Melbourne. Details of outings are available from the President—telephone FX 3242. Visitors are cordially invited to attend both meetings and outings.

B.G.

HAMILTON CAMERA CLUB (VIC.)

Visitors to the Hamilton, Vic. district are reminded that the Secretary of the abovementioned club is Mr. Keith M. Walker, whose address is No. 6 McPherson Street, Hamilton, Vic. Inquiries from members of other clubs regarding inter-club activities will be welcomed.

K.M.W.

BRISBANE CAMERA GROUP

The Annual General Meeting was held on July 6, in the Royal Geographical Society's Rooms, Ann Street, Brisbane. Dr. Buchanan, the retiring President, thanked all office-bearers for their assistance during his term of office and particularly Mr. Andy Thompson who, as Honorary Secretary, worked so untiringly. The Patron, Mr. McInnes, spoke of the work Dr. Buchanan had done for the Club, and not forgetting Mrs. Buchanan, who had also helped the good work along. The election of office-bearers resulted: Patron, Mr. D. McInnes; President, I. Barnbaum; Senior Vice-President, F. Wallis; Junior Vice-President, A. Thompson; Secretary, R. Close; Assistant Secretary/Publicity Officer, F. Masters: Treasurer, A. Wetkin; Print Directors, J. Vautier, W. Smit and G. Varcodas; Committee, Mrs. J. Bennett, Dr. Buchanan; Librarians, Miss J. Cranley, J. Amos and J. Smit; Judges, G. Grant-Thomson, A.R.P.S., R. Gregory, A.R.P.S., D. McDermant, T. Scruse, and Miss A. Hobday.

It was gratifying to see foundation members still taking an interest in the Club and five of them again accepting office. A full programme is being prepared for the next twelve months and at least two discussion groups are being formed in the suburbs. Field days to such interesting places as Cunningham's Gap, Cedar Creek Falls, Mt. Nebo, Heifer Creek, Ma Ma Creek and Dunwich are in the offing. Interesting meetings are being planned and a colour night as well as black and white will be held each month. It is also hoped to have the assistance of several of the professional photographers and their studios for indoor photography, with the help of professional models. Enthusiasts wishing to join the Group will be given every assistance by the Secretary, Mr. Ron Close, Tel. B 3773. F.L.M.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The June meeting was held at the Rural Bank's Social Rooms on June 23. Unfortunately, through unforeseen circumstances, Mr. Ellison, who was to be our guest speaker, was unable to be present. However, he has promised to give us a talk at a later date. A preview of the prints selected for our Exhibition was given and the members agreed that the prints selected were of excellent quality and represented a wide range of subjects.

The winners of the best slides of the Colour Group Section for the year were announced, K. Knox securing first place and E. Thew second place. The subject for the print competition for the evening was Depicting Age and the results were: A Grade: 1, L. Buzza; 2, F. Kos; 3, N. Helliar. B Grade: 1, J. Smethurst; 2, J. Smethurst; 3, K. Knox. F. Kos was requested to give a commentary on all the prints, after which E. Thew screened the colour slides which he took at our outing held at Applecross on June 12.

A.M.P.

BARMERA-LOXTON (S.A.) PHOTOGRAPHIC EXHIBITION, 1955.

Readers are reminded that entries close on October 8 for this exhibition, of which details were published in the A.P.-R. for July.

A specimen entry form may be inspected at the Editorial Office or copies obtained from the Secretary, Barmera Show Inc., Barmera, S.A.

The 'Last Page'

MAITLAND INVITATION EXHIBITION OF PHOTOGRAPHY

Everyone will remember the disastrous circumstances under which the site of the Maitland Exhibition was inundated by flood waters during March, 1955 (see the A.P.-R. for April, 1955). Judging had just been completed and the Catalogue of Acceptances printed when the flood swept through the town. Consequently, it was impossible to hold an exhibition of prints.

It has now been decided to conduct a public showing in Maitland on September 30th and October 1st, 1955, and authors taking part in the original exhibition are invited to again send in their accepted entries for this purpose.

Realising the extreme difficulties under which the organisers of the Exhibition have had to work, the Editorial Staff of the A.P.R. has offered to undertake the collection and redistribution of prints submitted for this occasion. Submissions should be forwarded to reach the A.P.-R., 386 George Street, Sydney, not later than 15th September, 1955.

In view of the fact that it may now be impracticable for some of the original entrants to send in their prints, a general invitation is extended to any salon workers who may be able to contribute a few examples of their work which will help to ensure the success of this venture. It should be remembered by the latter, however, that the awards for the exhibition have already been made. Any prints they may be able to send in will assist the organisers to carry to a conclusion the plans so drastically interrupted by the floods in the district.

If you are able to assist in this way, your co-operation will be wholeheartedly appreciated.

MUSWELLBROOK INVITATION EXHIBITION

Somewhat similar remarks apply to Muswellbrook and there is a possibility that prints sent in for Mattland will also be shown at Muswellbrook about a fortnight later. We hope that all concerned will be agreeable.

OFFICIAL LIST OF AUSTRALIAN CAMERA CLUBS

Owing to the many changes that appear to have taken place since this list was published last February, consideration is being given to an early re-printing of a corrected list. Will those clubs who have not recently forwarded any revised details to the "A.P.R." (or alternatively to N. B. Crouch, organiser of the reent Camera Clubs Invitation Exhibition in Melbourne) please send these to the "A.P.R." immediately. Also, it is specially desired to hear of any clubs which are no longer functioning.

The Commonwealth Office of Education has received a request for Australian pen-friends from a young man in Zanzibar. Correspondence should be addressed to: Madhur L. Bhanji, P.O. Box 134, Zanzibar, British East Africa. This young man is twenty years of age; his interests are collecting view cards, reading, cycling, photography and pen-friend correspondence.

INTERNATIONAL NATURE FILM WEEK

An International Nature Film Week will be held conjointly with the 5th General Assembly of the International Union for the Protection of Nature, in Edinburgh, 19th-28th June, 1956. Two or more film sessions of two hours each will be held daily during the Conference to which the public will be admitted on payment of an entrance fee, and parties from schools and colleges will be particularly encouraged. Special arrangements will be made for the Assembly members to view the films. The film sessions will be held in the Music Hall of the Assembly Rooms, George Street, Edinburgh, where the Conference is being held.

The aim of the International Nature Film Week is to show films of high quality from many different countries and to stimulate interest in nature conservation. The British Film Institute has undertaken the responsibility for all arrangements.

Those who have made or are making films of this character are invited to fill in and forward a Film Entry form to the Joint Organising Secretary of the Conference. Miss Barclay-Smith, c/o The British Museum (Natural History, Cromwell Road, London, S.W.7), not later than 1st October, 1955.

After these forms have been examined by a Selection Committee, those whose films can be included in the Exhibition Programme will be informed. The address to which films are to be sent, arrangements with Customs and other details will be forwarded with the notification of inclusion of the films.

It is essential that those who wish their films to be included in the programme send in an Entry Form by the date specified.

It was pleasant to observe the name of N. Ozolins in the award list in an important international photographic contest recently.



Competitor K. M. Walker entered this print in the Maceb, 1955, set-subject contest and was awarded a Special Prize. Mr. Walker will be remembered for his short but interesting article, "A Self-Portrait Experience", which appeared in the May issue.

The Coulburn Photographic Group and

SECOND INTERNATIONAL SALON OF PHOTOGRAPHY, 1955

to coincide with the "Goulburn Lilar Time Festival," 30th September to 9th October. Closing date for entries: 3rd September.

The Selection Panel consists of: Kenst Burke, A.R.P.S., A.P.S.A., Laurence Le Guay, A.R.P.S., both of Sydney, and Len Leslis, of Canberra.

Entry forms and details concerning the Salon may be obtained from The Salon Secretary, 3 Russell Street, Goulborn, N.S.W. A specimen entry form may be inspected at the Editorial Office.

Remembered for the exceptional beauty of the colour slides that illustrated her lecture at the Assembly Hall, Sydney and The Town Hall, Melbourne during October, 1954, Mrs. Rosalind Maingot, F.R.P.S., recently spoke at a meeting of the Royal Photographic Society in London concerning her experiences during the trip that brought her to Australia. The lecture on this occasion was illustrated with an extensive collection of Kodachrome transparencies taken at The Lebanon, Singapore, Australia and the U.S.A.

Speaking of her brief visit to Australia, Mrs. Maingot expressed thanks to Mr. Monte Luke of Sydney and Mr. Dickinson of Melbourne, and also the New South Wales Photographic Council and the Victorian Association of Photographic Societies for the hospitality extended to her.

With reference to his self-portrait study on page 509 of this issue, A. K. Andersen of 19 Mears Street, Mysterton Estate, Townsville, Queensland writes:

"The self-portrait was a somewhat hurried effort but I just could not miss the chance to be in that contest, and the print was made on one of my rare spells at home. Incidentally the picture was made by selftimer-I focused with my daughter occupying the chair and, after I had taken my place, my young son aged 31 years released the self-timer, of which effort he was very proud. In fact if he maintains his present interest, I think we might have a very young A.P-R. competitor before many more years. He has taken possession of an old discarded developing tank and when I process a film he insists on threading the paper backing into the reel of the old tank and proceeds to develop and fix-this with water, of course! He quite amazes me with the knowledge of photography he has for one so young-picked up from watching me at work."

A word of appreciation for Y.M.C.A. Yarramundi organiser E.A. for his generous reference to 'Hasselblad' in the official invitation folder for 1955. Every little helps . . .

GOSFORD (N.S.W.) ANNUAL SHOW PHOTOGRAPHIC EXHIBITION

Commencing with this year's show (third week of September) the photographic section is being changed over to a 'salon' basis. Entries will close during the first week in September, while a judge is being requested from the N.S.W. Photographic Council. It is hoped that good support will be forthcoming for this initial venture.

All details are obtainable from Steward Reg. Brooks, c/o Secretary, Gosford Show Society, N.S.W.

PORT MACQUARIE PHOTOGRAPHIC SOCIETY

Initial meetings of the above society have been held and enthusiasts residing in and visitors to the district are invited to become members. Further details from J. Dorbis, Panorama Guest House, Port Macquarie, N.S.W.

From Steward S. E. A. Martin (McLardy St., Waroona) comes news that a Photographic Section will again be held during the Waroona Agricultural Society's 1955 show in October next. There are eight 'set subject' sections, in each of which there are awards of 10/6 first prize and 7/6 second prize. All entries are required to be salon mounted and the entry fee is 1/- per print, the closing date being October 12th. Further details are available from the Steward.

. . . Under the heading "A Tribute to Australian Photographers" the Readers' Digest for June included the following editorial:

"Earlier this year The Australasian Photo-Review, the 62-year-old 'doyen' of Australian photographic journals, published its second special supplement featuring outstanding examples of colour work by Australian Professional and amateur photographers. Five of the eleven transparencies reproduced were o Reader's Digest cover illustrations selected from the the previous year's issues. (In the first A.P.-R. colour supplement presented in December, 1953. Readers' Digest covers accounted for eight of the sixteen-transparencies illustrated.)

"The Digest is grateful to A.P.-R. for this further authoritative tribute to its cover photographs, and wishes in turn to render credit, where it is due, to the many skilful Australian colour-photographers whose work has placed the Digest in the front rank of periodicals displaying full-colour pictorial covers today. Because of their imagination, technical know-how and intelligent appreciation of the Digest's unusual compositional requirements, these camera craftsmen have enabled the magazine to present a succession of covers whose graphic interest-month in, month out-has suffered no diminution since the inception of the series over three years ago." . . .

At the moment of going to press we have learnt of the retirement of Tom Marriott from the staff of the Kodak Branch in Perth. The occasion will be more completely covered in our next issue.

OF INTEREST TO COLOUR ENTHUSIASTS

Colour enthusiasts in general are invited to a meeting which will be held by the members of the Photographic Society of N.S.W. on Wednesday, October 5th, at 8 p.m. in the Gallipoli Legion Hall, 12 Loftus Street, Sydney

The purpose of this meeting is to discuss a proposal to form a group devoted solely to the advancement of colour photography in all phases.

Come along, replete with ideas and suggestions. You will be welcome. D.M.

The Editor and his wife spent their annual vacation period in Southern Queensland-at Binna Burra Lodge (Lamington National Park) and at Southport, to be more specific. At the former resort, it was pleasant to have made the personal acquaintance of Brisbane C.C. enthusiast, J. E. Vautier. Later in Brisbane telephone contact was made with keen contributors G. Grant-Thomson and R. Gregory.

In its ninety-sixth year of publication and still the photographer's "best book" . . .

B. J. ALMANAC-1955

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B. J. FEATURES FOR 1955

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The contest is open to all amateurs (as specified in the normal A.P.-R. monthly contests). Up to twelve Kodachrome slides may be submitted by any one entrant. Entries are limited to standard 24 x 36mm. or 28 by 40mm. (Kodak Bantam) sizes.

Two Guineas will be awarded to each of the ten best entries, while a further twenty awards of One Guinea each will be made for the next twenty selections. Not more than two prize orders will be awarded to any one competitor.

Closing date: January 31st, 1956. Intending competitors must register themselves by obtaining an Entry Number. Write now to A.P.-R. Kodachrome Contest, Box 2700, G.P.O., Sydney, or call at the Editorial Office.

If possible, a public showing of the slides will be arranged. It is planned to reproduce a selection of the best slides in full colour in the A.P.-R. later in 1956.

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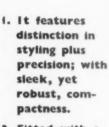
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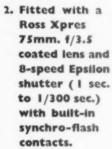
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